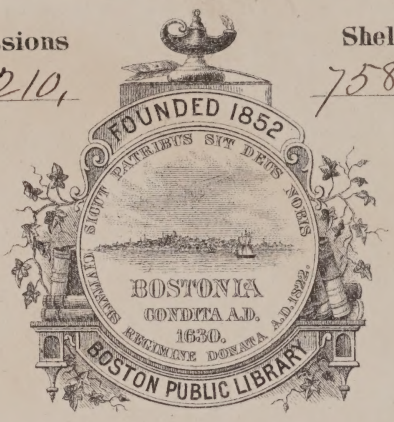
BOSTON PUBLIC LIBRARY
3 9999 08633 630 0

Accessions
93,210.

Shelf No.
7582.33



Received July 6, 1869

Heliotype Printing Co.

Chevis
From 5572.48
2
B. 86.
93210
May 6, 1869
7582.33

SPEECH OF HON. JOHN P. HALE,

UPON THE

SLAVERY RESOLUTIONS,

IN THE

HOUSE OF REPRESENTATIVES, JUNE 25th, 1846.

The resolutions concerning Slavery, &c., proposed by Mr. Low, of Dover, being the order of the day, and Mr. HADLEY'S substitute therefor having been rejected, the question recurred upon the adoption of the following amendment, offered by Mr. Hale:

"Whereas, the government of the United States of America, by its recently avowed policy of extending their territory, and annexing a foreign nation, for the express purpose of strengthening and perpetuating human slavery, have placed us, as a people, before the world in the humiliating and disgraceful attitude of supporters and defenders of a system of oppression odious to every friend of liberty, and abhorrent to every principle of humanity and religion—and

Whereas, the constant, progressive, and increasing encroachments of the slave power have become so formidable and imperious, that forbearance ceases to be a virtue, and to be silent is to be false to the great interests of Liberty: Therefore,

Resolved by the Senate and House of Representatives, in General Court convened: That New Hampshire solemnly and deliberately announces and reiterates her abiding and unchanging adherence to the great principles of the Declaration of our Revolutionary fathers, that "all men are created equal," re-asserted in the first article of the Bill of Rights of our own Constitution; that she declares her firm determination that in the great contest now being waged between slavery and freedom, her voice shall be heard on the side of the free; that she pledges her cordial sympathy, and, within the limits of her constitutional action, her co-operation with the friends of civil liberty throughout the land in every just and well directed effort for the suppression and extermination of that terrible scourge of our race, human slavery."

Mr. Marston (Whig) moved to strike out the preamble.

Upon this question, Mr. Hale took the floor and addressed the house as follows:

MR. SPEAKER:—I have waited, in the hope that some other gentleman would favor the House with the expression of his views upon this question. It was not my intention, sir, again to have trespassed on your time and patience in regard to this matter, but as a motion has been made to strike out the preamble of the resolution I have had the honor to submit, and as the gentleman from Exeter (Mr. Marston) has expressed a doubt of the truthfulness of the statements in that preamble—which, indeed, have more decidedly been called in question by other gentlemen—I am induced, however unwillingly, once more to throw myself on the indulgence of the House. And before I proceed, permit me to express my exceeding gratification at the manner in which the gentleman from Weare, (Mr. Hadley,) and from Sanbornton, (Mr. Sanborn,) have borne themselves in the discussion of this matter—devoid of slang and free from degrading personalities—in which they have treated it. I rejoice that the day has at last ar-

rived when such a subject demands, commands and receives such treatment from such men.

Mr. Speaker, the gentleman from Sanbornton says he is an anti-slavery man. I don't doubt it. But he also says that he wants to remain in his party and be an anti-slavery man at the same time. He can't do it—he cannot do it, sir. He says he is a democrat. I don't doubt that, not in the least. But I wish he would go further, and while asserting his democracy, assert also his manhood. I wish that he would remember that he is something higher and nobler than a democrat,—a man! an honest man!—and that he would throw off the party harness, and speak out like a man. But he can't, because he wants to stay in his party. I wanted to stay in the party, too; but I couldn't, because it seemed proper for me to speak my sentiments on one particular topic. There was a feeling in my heart in relation to slavery and its extension, that I desired to express. It was uncomfortable to keep it bosomed up. I did express it—the experiment was tried, and the result was—I COULD NOT STAY IN THE PARTY.—The party cry of "Throw him overboard" was raised at once, and they commenced the work of "throwing overboard," beginning with me and going on till at last they had not hands enough left to man the ship. Sir, I sincerely sympathize with my friend. He will soon be at issue with the party, and cast out of the ranks, unless they have learned something of the past. What was it the gentleman said—EXPERIENTIA DOCET? I have nearly forgotten my Latin, sir, but I suppose the plain English of that is, that experience DOSES; and truly, unless the party have had DOSES enough of experience lately, my friend cannot long stay with them. So much for that.

But the gentleman from Exeter does not like the preamble, though assenting to the resolution. He is like the man who found no fault with the entertainment at a public table, but could not relish the trimmings. The statements of this preamble are the trimmings, and are they not all true? The gentleman objected to the declaration that the purpose of the government in annexing Texas was to perpetuate and strengthen human slavery. Is it not true? There are some things, sir, to be taken for granted—so obvious as to need no attempt at proof. Circles, for instance, are not squares, and squares are not circles; and if this be an axiom in mathematics, there are in ethics and politics other things equally axioms. This declaration is one such thing, and I really had not supposed that a man could be found with mind sufficient to comprehend the position, who would venture to doubt its entire truth. Is all that to be gone over again? Has it come to this, that in the Legislature of New Hampshire, on the 25th of June, 1846, we are called upon to prove that the express purpose—not the sole purpose as has been erroneously quoted—though the statement would be entirely correct even to that extent—that the EXPRESS PURPOSE of government in the annexation of Texas was to extend and perpetuate slavery? If it has, then I don't know what we shall be called upon to prove! Why, sir, will gentlemen admit the existence of Texas? Will they allow that there is any such country? that slavery exists there? that there are different shades of color among its inhabitants? They may deny if they choose, but it is true for all that, and the assertion in this preamble is just as true.

How, Mr. Speaker, does government act on any question, except through the regular constitutional organs? And when the Secretary of the United States speaks by direction of the President, and when Congress bases its official action upon the Secretary's communications, then, I say, that government speaks and acts—or else we have no action of the government. The resolution does not say that Mr. Woodbury, or Mr. Buchanan, or Mr. any one else sought this annexation for that purpose, but that the government so sought it. It speaks of the GOVERNMENT. Government desired to have Texas for the sake of extending slavery! And let any gentleman stand up here, if he dare, and deny the truth of this. Why, sir, this extension and perpetuation of negro slavery was the prominent feature, the great merit of the whole affair. It was avowed and declared, plainly, boldly, baldly and unequivocally—and until to-day I had supposed the matter too plain to be questioned.—Look at what is said by Mr. Upshur, then Secretary of State, in a letter to Mr. Murphy, dated August 8, 1843.

"Few calamities could befall the country more to be deplored, than the establishment of a predominant British influence, *and the abolition of domestic slavery in Texas.*"

Here we have it. The greatest calamities the United States could experience, are, says Mr. Upshur, 1st, "the establishment of a predominating British influence," and, 2d, "the abolition of domestic slavery in Texas." Can this be misunderstood? And again the same Secretary says, Jan. 16, 1844:

"I will only add, that if Texas should not be attached to the United States, she cannot maintain that institution [slavery] ten years, and probably not half that time."

Is that plain? Do gentlemen understand that?

Unless Texas was annexed to this country, she could not maintain slavery ten years, and probably not five—and to prevent the abolition of slavery this project of annexation has been urged again and again, till at last it is effected.

Turn now to the declarations of Mr. Secretary Calhoun. In his letter to Mr. Pakenham, April 18, 1844, he holds this language:

"Without, then, controverting the wisdom and humanity of the policy adopted by Great Britain, so far as her own possessions are concerned, it may be safely affirmed, without reference to the means by which it would be effected, that could she succeed in accomplishing in the United States, what she avows to be her desire, and the object of her constant exertions to effect throughout the world, [the abolition of slavery,] so far from being wise or humane, she would involve in the greatest calamity the whole country, and especially the race which it is her avowed object to benefit."

And to Mr. Green, the next day, he says:

"This step [annexation] was forced on the government of the United States in self-defence, in consequence of the policy of Great Britain in reference to the abolition of slavery in Texas. It was impossible for the United States to witness with indifference the efforts of Great Britain to abolish slavery there. They could not but see that she had the means in her power, in the actual condition of Texas, to accomplish the objects of her policy, unless prevented by the most effective measures; and that if accomplished, would lead to a state of things dangerous in the extreme to the adjacent States, and to the Union itself. Seeing this, the government has been compelled by the necessity of the case, and a regard to its constitutional obligations, to take the step it has, as the only certain and effectual means of preventing it."

Why, this covers the ground all over. "The only certain and effectual means of preventing it." Preventing what? What, but the abolition of slavery, which Mr. Upshur had before designated as "one of the greatest calamities that could befall" this country? Nothing else in the world but this. Why, then, does any gentleman, how can any gentleman, in view of these official declarations, say that the government has not sought the annexation of Texas for the purpose of maintaining and extending slavery! I am utterly astonished at it, and the more so, because, in all the diplomatic correspondence on the subject the candor with which this object was avowed is worthy of all praise, whatever be the object itself. Then if this be so, as is clearly shown, why not say so? Why not declare it? Gentlemen say it is not expedient. Sir, I know nothing of that expediency which seeks to suppress the truth. Let it come out! Speak it openly—speak it boldly—stifle it not. I have been in the habit of speaking out, and I think it is expedient.

But, Mr. Speaker, the gentleman from Weare complains that grievous injustice is done to the democratic party by representing it to be the slavery party. Now, if he means that by representing the democratic party to be the slave party, any injustice is done that party which for some years has had the ascendency in New Hampshire, but which is now in the minority, then I am glad to hear him say so, very glad. Not that there is a particle of truth in the assertion, but because it shows that there is a spirit of reform abroad on this subject that has penetrated even to Weare. A party must be judged of from its acts and its declarations, and looking both at the acts and declarations of the New Hampshire democracy, let us see how they stand in this respect.

On the 5th of June, last year, the humble individual who now speaks to you had the honor of addressing a public meeting in Concord. The New Hampshire Patriot of the same day, took occasion to make some remarks upon Texas, in which it is declared, "*that a more happy and contented class than the slaves of the South does not exist.*" Let me quote a few lines:

"We would that this misguided class of men would go, as we have gone, into the hut of the slave, and there witness the happy contentment that reigns supreme. No vain regrets cloud the present; no foreshadowing trouble darkens the future. Accustomed themselves to the oversight of their masters, and knowing the sufficiency of that oversight, they leave the care of their offspring, without a doubt of the future, to the same supervision. The prospect of disease and sickness gives them no fear, (any further than the bodily suffering necessarily consequent,) for they know that it is for the interest of their owners to give them the best medical attendance. Ignorant that their condition can be improved, they refrain from essaying the attainment of mere utopian dreams, and rest content to enjoy the sunshine of today. Blessed in the possession of every necessary, actual want and deprivations are unknown to them. We have observed them at home and abroad; in the field, and on holidays; AND WE HAZARD NOTHING IN SAYING THAT A MORE HAPPY AND CONTENTED CLASS THAN THE SLAVES OF THE SOUTH DOES NOT EXIST."

That was the language of the New Hampshire Patriot, and was there a single member of the democratic party who rebuked it or its editor for a declaration that should have branded its author with infamy? I know of none. Has the paper, from that day to this, retracted a single syllable of the statement? I have not heard of it. In my own village there is published a democratic paper, which on Nov. 23d last—the day of the special election—printed a letter from a democrat in Florida, in which, among other things, is this paragraph:

"In fine, so far as my own observation extends, they [the slaves] are beings free from care and anxiety—DECIDEDLY THE HAPPIEST RACE OF BEINGS UPON THE FACE OF THE EARTH."

Decidedly the happiest race of beings on the face of the earth! And made so by slavery! If the democratic party believe that, as their papers profess to, why, in the name of heaven, do they not go for it? I would go for it if I believed half

as much, and would vote to-day to make it perpetual, not only at the South and in Texas, but in New Hampshire also, so that our own people might share in this great happiness!

Gentlemen say, however, that it is not fair to go to the newspapers for the views of a party; newspapers are irresponsible, and their statements are not entitled to confidence. Very well, sir, let us go to the great sanhedrim of the party itself, and see what we shall find. In the Journal of the House of Representatives for 1839, is recorded the passage of these resolutions:

Resolved, That the relation of master and slave, as established by law within the jurisdiction of any of the States, is an institution, for which the State within which it is established, is alone responsible, and with which neither Congress nor the Legislature of any other State can rightfully interfere.

Resolved, That the adoption and prosecution of measures by individuals residing within one State, with the avowed design of overthrowing the institutions of another State, by sending emissaries, scattering documents, pamphlets or papers, within that State, against the declared will of the same, is a disregard of the comity and mutual respect, that should ever be cultivated among the States.

Resolved, That Congress ought not to interdict the slave trade between the States, or to abolish slavery within the District of Columbia, or the Territories of the United States.

Resolved, That the resolution adopted by the House of Representatives of the Congress of the United States, by which all memorials relating to the abolition of slavery, upon the presentation of the same, were ordered to lie on the table, without any further action thereon, was not an infringement of the *right of petition*.

Resolved, That the immediate abolition of slavery, by whatever means effected, without the expatriation of the slaves, would be productive of calamities, moral and political, such as should be deprecated by every friend of humanity.

Here we have it solemnly declared that the immediate abolition of slavery, *by whatever means effected*—whether from motives of benevolence or principles of philanthropy, from the operation of Christian love, or the holy influence of the Christian religion—would be productive of calamities to be deprecated by every friend of humanity! These resolutions passed the House by a vote of 137 to 69, and among the ayes are the very *sachems* of the party. Such is the doctrine of the democratic party, as formally announced and proclaimed by their leaders, under their own hand and seal. And yet we are accused of great injustice in regarding the party as a slavery party. With what pretence of reason this accusation is made, every candid man will judge. And we have only to cast our eyes back from year to year, to see how faithfully and truly these principles and doctrines have been acted up to and carried out. Take, for example, as a single instance, the case of the printing establishment of the Freewill Baptist Society, in Dover. It is an extensive concern, publishing a religious periodical, and printing large numbers of Bibles and missionary books. Some years since, the proprietors applied to the Legislature for an act of incorporation, the better to enable them to carry on their object. The request was favorably entertained, every thing was going on swimmingly, and the desired charter was almost granted—when suddenly somebody said he had heard that the paper had been uttering opinions favorable to abolition! The House was horrified at the bare idea. The bill was rejected at once, and from that time till the present session the establishment has been knocking at the doors of the Legislature for that simple act of incorporation, which could not be obtained, because the editor of the paper had been suspected of the heinous sin of advocating the abolition of slavery. Furthermore, I appeal to the experience of all who hear me, to testify if for some years it was not the case in New Hampshire, that any one promulgating sentiments at all approaching to abolitionism, was instantly a doomed man. Not a church member even, how good and how pious soever he might be, could rise in a church or prayer meeting, and utter a word in behalf of the stricken slave, but he was branded and denounced at once. He could not be elected next day to the office of constable. Every body knows these facts.

I had occasion the other day to refer to the Patriot's declaration that the influence of the clergy had been most potent to effect the overthrow of the democratic party in New Hampshire, and for this I am accused of doing injustice to that paper. Let me read the very words of that journal, under date of March 19, 1846.

"The influence growing out of the public, the social and the fireside inculcations of opinions by the clergy, has been the most potential in inflicting on the Democratic party its recent defeat."

According to its own language, was I guilty of any injustice towards the paper? And what a spectacle is this? Here is the New Hampshire Patriot, or its editor, claiming as the chosen body guard of slavery, to walk arm in arm with the minister of God into the pulpit, and dictate to him how he shall pray and what he shall preach. Quitting the house of worship, he accompanies the pastor in his social visits, and stands a monitor over him in his friendly intercourse with his parishioner or neighbor, constantly reminding him that upon the subject of oppression his lips must be sealed. And not content even with that, he follows him to his own fireside circle,—the sanctuary of domestic confidence and love, and undertakes to prescribe to him the

topics on which he may converse with the dearest objects of his affection, the chosen recipient of his most secret thoughts. Even there, he is warned to keep jealous watch lest inadvertently some word escape his lips, some sentiment find utterance from his tongue, some thought intrude itself upon his mind in behalf of those in bonds, in sympathy with the victims of unholy oppression. This is so,—it is all true, every word of it,—and yet now we are accused of injustice because we say so, and because we dare to call the party which does these things, the slavery party!

I am glad of it, Mr. Speaker. It shows there is an improvement in public sentiment, as regards this subject. It demonstrates that there is a change. But gentlemen say there has been no change. Let me ask where was the Democratic party at the North, ten years, or five years, or even three years ago, to be found upon this scheme of Texas annexation? To a man they were opposed to it. The leading Democratic paper in the county of Hillsborough, the Nashua Gazette, so late as November, 16th, 1843, denounced the object and design of annexation to be "*as black as ink, as bitter as hell!*" The Democratic organ in my own town, expressed kindred opinions. And the New Hampshire Patriot, the immaculate, unchangeable Patriot, in May, 1844, spoke thus:

"Slavery, and the defence of slavery, form the controlling consideration, urged in favor of the treaty (of annexation) by those who have been engaged in its negotiation. *To these doctrines we can never subscribe, and whenever they are offensively urged upon the free States, they deserve to be pointedly rebuked.*"

Slavery and the defence of slavery, deserve to be "pointedly rebuked!" Where, Sir, are those *pointed rebukes!* Pointed the other way. And yet the *party* has never changed! Oh, no! certainly not! It is where it always has been. Every thing is whirling round and round about it, while it remains, itself steadfast and unmoved. Sir, were not the subject too serious to be lightly treated, I should say that the recently assumed position of gentleman on the other side reminded me of the man who propped himself as best he might, against the walls of his bed-chamber, and patiently waited until the bed should come round to him. I will venture to say, that the whole history of the globe cannot show so absolute, so decided, so bare-faced, so profligate a change, as that of this Democratic party upon this Texas question. A change, too, without either reason or argument, specious or potent, for it. But, hold, I am wrong here. The Richmond Enquirer *did* adduce a most *potent* argument. That paper, then in the confidence of government, expressly proclaimed that those who opposed the annexation of Texas, "had nothing to expect from the administration." Here, indeed, was something not to be resisted, and, behold, the very types which a month before, had denounced the scheme as "*black as ink, as bitter as hell,*" at once declared it to be brighter than the morning star, and sweeter than the honey-comb! And the ever correct and consistent New Hampshire Patriot faced to the right-about, instanter.

To illustrate this doctrine of Democratic unchangeableness, take the legislation upon the right of way, here, in New Hampshire. Some years ago, it was Democratic to go for the "largest liberty," on all such matters, and a railroad charter from the White Mountains to the Isle of Shoals might easily have been obtained by any one that chose to ask for it, so he was a good Democrat, and that with scarcely any restriction whatever. He could take any man's land, almost without the shadow of compensation. This was Democracy then. But time rolled, and a few years afterwards Democracy had provided that roads should not take lands for their purposes except by consent of the owners. The southern part of the State was satisfied with this, its people had got their roads already, and cared little about the matter. But the northern sections were not so easily pleased. They wanted roads as well as their brethren, and wanted them, too, upon the same advantageous terms. That, however, could not be allowed. Democracy had been newly enlightened, and all such provisions as had before been Democratic, were now mere bantlings of federalism. It would not do, however, to deny the North what the South had, and in this dilemma, what was to be done? The doctors in the Legislature were somewhat at a loss, but finally they went to work and cooked up an act on the subject, which, and I say it with all due respect to the General Court, contained more absolute folly than was ever before concentrated into one measure by the utmost effort of human ingenuity. Railroads with the right of way, reasoned these sapient doctors, were at present mere federal, private monopolies—and it was necessary to convert them into pro-slavery, pro-Texas, Democratic public institutions. Now the State had the right of *eminent domain*, and could run a road where it chose, and take what land it chose. All that was requisite therefore, was to make the roads nominally

public roads, and the thing would be settled. To do this they enacted that, wherever the road and the land-holders could not or would not agree, the former might surrender to the State, which, by virtue of its sovereignty could do what it chose. All then that the road companies had to do, was to get into difficulty with the land-holders, knock one or two of them down, bring about a quarrel, send a certificate of its existence to the Secretary of State, and they instantly became the components of a Democratic institution of the very first water, with authority to go where they liked, and to do pretty much as they saw fit. This, sir, is an example of the unchanging nature of New Hampshire Democracy, and Democratic legislation.

Now for another point. The gentleman from Sanbornton is horror-stricken at the idea of the disunion of these United States. So am I. But who first introduced the idea of disunion in this connection? It was no one else than Robert J. Walker, the present Secretary of the Treasury. In his letter to the citizens of Carroll county, Ky., dated Jan. 8th, 1844, he says—speaking of the annexation of Texas:

"One of these results is certain to follow the refusal of re-annexation. 1st, *the separation of the South and Southwest from the North, and their re-union with Texas*; or, 2d, the total overthrow of the tariff; or, 3d, a system of unbounded smuggling through Texas into the West and Southwest."

The first and grand result, according to Walker, of a refusal to annex Texas, would be the separation of the South and the South-west from the North. That is, if we should decline to annex Texas to us, *they would go off and annex themselves to her.* Now, do not let it be cast in our teeth that we are the advocates of disunion on this ground. It was the father of the scheme itself,—now Secretary of the Treasury,—who first threw out the insolent threat of disunion against the North. Let the indignation of my friend be visited where it justly belongs.

It is said, again, that this matter of Texas annexation was all settled by the people at the last election. Mr. Polk went before them as the champion of the scheme, and was chosen; nothing more, therefore, can be said. I am glad to hear that too. But was there not something else settled by that election? Did any body ever hear of "*Texas and Oregon?*" In my recollection, at least, the two words are as intimately connected as were the names of "Tippecanoe and Tyler too," in 1840. And I think we all remember what loving twins these same Texas and Oregon were at the Baltimore Convention. Well, we have got *Texas*, but where's *Oregon?* Have we got that too? I *rather* guess we have! I believe that our Legislature once resolved that we owned the whole of Oregon up to 54° 40′. [Some gentleman corrected Mr. H., it was up to 54°. Mr. Hale resumed.] Well, sir, up to 54° then. A little softening down, a slight declension preparatory, perhaps, to the final settlement on 49°. But, at any rate, President Polk has repeatedly declared that our title to 54° 40′ was clear and unquestionable, and should not be relinquished, and the Democratic party throughout the Union have resolved the same thing over and over again. And if I do not mistake, our New Hampshire Legislature has passed resolutions commendatory of the President's firmness in conducting and maintaining the controversy!

Mr. Speaker, I said last year that government was insincere in its declarations—that it did not mean what it professed to mean, that in this Oregon question Great Britain would take what she wanted and leave us what she didn't want. For this, I was denounced as a falsifier both of what was gone before and of what was to come after. I was branded as every thing that was base—stigmatized as a traducer, liar, slanderer, and I know not what, because I dared to express what every man of common sense knew, that our government would give up Oregon, the whole of it—and throw Massachusetts, Faneuil Hall, Bunker Hill and all, into the bargain—if it were necessary to the maintenance of the "peculiar institution." Since then, sir, what we claimed of Oregon has been garrisoned by British troops; American traders have pursued their avocations under the walls of British forts and the folds of British flags, and have been protected by the gleam of British bayonets. But what of all that? Government has settled the boundary on the line of 49°, and if a man wants to stay in "the party," he must come from 54° 40′ down to that line—and that, too, without any change.

The Texas question, however, says the gentleman from Weare—is settled finally, the time for opposition has gone by, and we have nothing more to do with the matter.

How is it settled? Only twenty per cent. of it is settled. One State has been admitted from Texas, but there are four more—four-fifths of the whole, yet to come. Settled? Gentlemen need not "lay that flattering unction to their souls." The question is *not* settled. It never will be settled, so long as a God of righteousness sits upon the throne of eternity, and holds, as he assuredly will, nations as well as individuals to a just account, until the nation shall have repented of its sin in sackcloth and ashes, and "brought forth fruits meet for repentance." The gentleman cannot evade the question. It will follow

him to the fireside hearth, it will haunt him in the daily avocations of life, it will press itself upon him even before the altars of the Most High, and not in the wildest and most inacceptable recess of New Hampshire's cloud-capped mountains can he hope to escape it, or hide from it. Settled? Suppose that in 1776, when the fathers of our country met in Faneuil Hall, to concert measures for resisting the tyranny of England, suppose that then one of these *settling* politicians had asked them what they could do. Parliament had passed the stamp act and the tea tax, both Lords and Commons had voted the bills, and the King had signed them. The question was all settled, and what could they do but submit? What would have been their answer but this, that they would have a *settlement with the settlers.* That is what we want, and what the people will have. Or suppose that you, sir, entrust to an attorney the conduct of a suit against a dishonest debtor. The two league together, the debtor pays over a sum of money to the attorney, and when you ask of the latter how the business is going on, you are told "its all right, the matter is settled." Would you not be likely, sir, to have a settlement with that attorney? According to the system of ethics, morals and politics now set up by the gentleman and his friends, if a man threatens to burn your dwelling —so long as he only *threatens,* you can deal with him by course of law; but when he goes on to apply the torch, when the flames crackle, and the smoke ascends to Heaven, and the fruit of a life's industry are laid in ruin in an hour—oh! then the mischief is done, the thing is settled, and you must be an exceedingly unreasonable person to complain at all about it.

Sir, the gentleman from Weare does me the honor to dignify my poor talk with the name of eloquence, and regrets that he does not possess it, that he might portray the beauties of this measure. Beauties! Sir, if he had eloquence so that he might speak in the highest strains of mortal power, or had he even an angel's tongue, he would still fail of demonstrating any beauty in it; it is dark—all dark.

But the gentleman from Sanbornton is opposed to Slavery! So he may be, so he is, as far as many others are opposed to it, and that is, just so far as such opposition will not affect the democratic party. Tell him that slavery is an evil, a curse and a wrong, he assents, of course. Say to him that it ought to be abolished, he agrees without hesitation. But ask him to help place New Hampshire right on the subject, and he stops short. That would hurt the Democratic party—he can't stand that. Such is the case with him, and he is not singular in his position either. Thousands in both the whig and democratic ranks occupy precisely the same ground. Some time ago I chanced to speak on this subject at Keene, and at the close of the meeting a whig said to a democratic friend, "Well, what do you think of this? Your party dare not touch the question for fear of political injury." "But," asked the other, "how is it with you?" "Oh," was the reply, "the whigs have always been right on the matter." So it is. The democrats do not care how far this question may split up the whigs —the whigs are willing it should entirely distract the democrats—the abolitionists like to see both parties crumble. Each looks out for himself, while the common cry is, "Don't touch *our* party, let our party alone." The gentleman from Sanbornton says so himself, and is honest in so saying. He seems to think, however, that this movement is only got up here now to ensure the success of the "allied army," as it has recently been named, over the democracy. Sir, the *democracy* of New Hampshire can never again rally around their ancient standard. That is torn to tatters, to very rags. I have seen a great many democrats lately, but I have not yet met the first man, strange to say, who was not always opposed to the course of the party on this topic and upon the radical measures it had sustained. Never, indeed, was a poor bantling more unceremoniously kicked into the street by its own friends and fathers, than the democratic policy of this State has been, since the late election by the democrats themselves. The only danger the other side have now to apprehend is the recoil. Democracy may take the back track perhaps, and seek to outstrip its opponents in that path. The party may possibly go ahead of us in our own road, but that it will ever again be organized under the dictation of the Patriot, or upon the platform of 1839, I have no fears. *That* question is settled, be it as it may with the *Texas* question.

But these same gentlemen, sir, do great and monstrous injustice to their friends abroad. Their conduct towards their southern brethren is mean in the extreme. Why don't they come out with the openness and candor of the South on this subject; I wish, while they have all Mr. Calhoun's pernicious opinions and erroneous views, they had half his honesty and straightforwardness in avowing and defending them. It is refreshing to read such language as we find from Mr. Calhoun and Gov. Hammond, after the miserable and contemptible twaddle we are surfeited with here at the North. Hearken to the last gentleman I named:

"I think, then, that I may safely conclude, and I firmly believe, *that American slavery is not only not a sin, but especially commanded by God through Moses, and approved by Christ*

through his apostles. And here I might close its defence, for what God ordained and Christ sanctifies, should surely command the respect and toleration of man."

I like that. Gov. Hammond thinks so, and he says so boldly. There is no evasion, no dodging, no skulking here. He marches up to the line and lays that doctrine right down without reservation or quibbling. And the gentleman from Sanbornton too, must march right up and face the mark, or he will be excommunicated and driven out of the party. Again the Governor says:

"I endorse without reserve, the much abused sentiment of Gov. McDuffie, that Slavery is the corner-stone of our republican edifice; while I repudiate as ridiculously absurd, that much lauded, but no where accredited dogma of Mr. Jefferson, that 'all men are born equal.'"

Right, sir, right! What wretched nonsense for the Democracy of New Hampshire to resolve that the abolition of slavery would be a public calamity and at the same time pretend to have anything to do with that "*dogma*" of Jefferson. Gov. Hammond throws it entirely aside, and under his management the car moves on. But how are our northern democrats to reconcile these two Jeffersons, the one with the other? They acknowledge the authority of both, how are they to be made to appear consistent? Sir, the party is sadly in need of some powerful apparatus, some grand alembic, in which its discordant components may be brought together, and by some patent process of political alchemy transformed into a harmonious, beautiful, pro-slavery, pro-Texas, conglomerated and aggregate democracy! Mr. Speaker, gentlemen cannot reconcile their actions with their professions, their conduct with their creed—nor can they defend their course on any ground of consistency. It cannot be done. If God be their God, let them serve him, but if Baal, let them serve Baal. But do not let us, the legislature of New Hampshire, be guilty of the miserable inconsistency of professing to abhor slavery, and yet striving for its perpetuation.

Mr. Speaker, I hope that what I have had the honor of saying to the House has satisfied the gentleman from Exeter, that the statements in this preamble are true, and that he will acknowledge so much, unless, indeed, he should rely upon the legal maxim that "the suppression of the truth is in itself a falsehood." It is certain that the preamble does not tell the whole truth, and for my single self, I should be willing to go much further. But I have put it in this mild and modified form in order that the resolution might commend itself to whatever of conscience there may be in that party which professes to reprobate slavery, and yet upholds the institution. Yet I have no hope, xpectation, I had almost said no desire, that any argument on this subject can produce the least effect upon those who remember that they are *democrats*, but forget that they are also *men*. And I am forcibly reminded in this connection of an incident that occurred the other day, when the bill to divide the State into Congressional Districts was under consideration. Just as the vote was about to be taken on the measure, a member came up stairs in almost breathless haste, and inquired of a friend at yonder door what course "the party had concluded to adopt in regard to it." Being answered that no decision had been arrived at, his remark was, "Oh, then, I can vote as I've a mind to!" It was owing only to the party failure to lay down a rule in that case, and the consequent liberty to every one to vote "as he had a mind to," that the opposition to the bill barely reached the respectable number of thirty-five!

I hope sir, that there has been no party decision upon this matter. I trust that every man will act from his own honest convictions, and come up to what he believes to be the truth. But I make no threat. I presume not to dictate. I shall neither misrepresent, nor abuse those who vote against the proposition. Thus far I have endeavored to keep clear of all personalities, and such will continue to be my course. But if any one on the opposite side has aught to gain by personal attacks upon my humble self, the field is wide open before him. I have no laurels to gain by such a contest. The experiment has been tried upon me again and again, but I have not yet descended into the arena of personal calumniation, and I do not intend to. Sir, I was absolutely driven into my present position. God knows that in this instance I regretted to leave my party. It was no agreeable thing to me to encounter cold and clouded looks or averted faces, from those with whom I had so long acted, and who had heretofore clothed their countenances with smiles and their lips with words of welcome and encouragement. But when it came to this—that I was to make myself part and parcel of the greatest wrong recorded in modern history or else lose caste with the democracy, I could not hesitate which alternative to take. I chose my path, and party denunciation was instantly let loose upon me, as it will be upon every northern democrat who pretends to think and speak for himself on this accursed institution of slavery. But, thank Heaven the people are superior to the party, and the people have at last become aroused as to this subject.

There is another topic, sir, connected with this, on which the people have a right to know the sentiments of their public men. I mean the present war with Mexico. I had occasion to say something about it the other day, and the gentle-

man of Weare seems to think that I have got into an embarrassing dilemma, because I denounced the war and its authors, while at the same time my friend from Keene, (Gen. Wilson) has volunteered for it. As to that, I tell the member from Weare, and everybody else, that I am sure my friend from Keene does not want me to stand up here and attempt any defence of his course. He is able to protect himself, fully and amply; and it would be an insult to him and the House, for me to offer a syllable in his aid. Whenever and however he may be assailed—whether in the legislative hall or upon the field of battle—whether by the tongue of an opponent in debate, or the sword of an enemy in conflict—the creative arm of the Almighty has never yet made that man on whom the gentleman from Keene would call for help. I shall say nothing concerning him. But I will say, that as regards myself—and I say so with all due humility—I am able to take care of myself upon this war question. I am neither unable nor afraid to speak, and to speak out upon it.

I said before, that this war—the result of Texan annexation, was "unparalleled in infamy in the annals of modern history." That was my expression, and were some dispensing power now to proffer me the chance to retract that declaration, I would not do it. I repeat it, sir, *this war is unparalleled in infamy in modern history.* I care not who fights its battles, or who strives to vindicate its origin. The pent up thunders against federalism and all that, which more than thirty years ago were hurled at the Hartford Convention, may now all be hurled at me, I care not. I repeat the declaration—I abide by it—the war is unparalleled in infamy! I never can or will admit the contrary. And, sir, if it shall so happen when I am called from life, I shall leave behind me a friend who shall think me of importance enough to have a stone to mark my grave, I am entirely willing to let it be recorded upon it,—"the man who denounced the Mexican war."—The scheme of annexation and the consequent war are unequalled in their infamy, and will be so regarded by future ages. Some may look upon the partition of Poland as a parallel to this case. Sir, it is no touch to it. There is this difference between the two,—Russia, Austria, and Prussia never pretended to be free countries; their sovereigns said that rulers were responsible to heaven for the government of the earth, and as they did not much like the then government of Poland, they cut her in pieces and shared her territory between them. But they made no lying pretences about the matter—they did the deed under no veil of hypocrisy. They did not come before the world with their long faces and canting tongues, to talk about "*extending the area of freedom.*" No, sir, they came out boldly and avowed their real object and motives—they said what they meant, and because they did so, they will occupy a higher place in history than we shall—at least in regard to this transaction. Mr. Calhoun, indeed, was bold enough to tell the truth. He took Texas in order to extend the area of slavery, and he honestly says so. If his friends at the north had been equally candid, they would not have rendered themselves liable to the charge of contemptible hypocrisy. No fault could have been found with them on that score.

Mr. Speaker, I have no doubt and no fear as to how this subject will stand in the future. I trust that the shadow of the Hartford Convention is not to extend over all time, and that a period will come, when a man may declare his opinion of a public war, without being branded as an enemy to his country if he does not see fit to unite in singing pæans to the powers that be. But if this is not to be allowed, how easy will it be for any administration, in fear that its hold upon the fickle favor of the public may be loosened, to plunge the country into war upon any pretext, or no pretext, and thus secure to itself a continuance of power. The weaker, the more imbecile and wicked the administration, the better for this purpose, and consequently the more popular. But I trust that such a doctrine will never be fixed in the public mind. Look at the example of Lord Chatham in the revolutionary war. He knew the war to be unrighteous, but did he think that, therefore, government was to be eulogized and to be praised on account of it? No, sir, no!—He denounced it as wicked, unjust and unholy—and everybody now allows him to have been right.

Mr. Benton, in the Senate of the United States, has ably treated this matter, and it were to be wished that some of his political allies were half as honest in regard to it. Before the treaty of annexation was ratified, and the present war had arisen, he assumed these four positions, and he *proved* them too—

1st. That the ratification of the treaty would be of itself war between the United States and Mexico.

2d. That it would be an unjust war.

3d. That it would be a war unconstitutionally made.

4th. That it would be a war upon a weak and groundless pretext.

This was what Mr. Benton declared. Well, sir, we have the war now—and let me ask if it be not all he said it would be? Is it not unjust? I think so, and many of the people think so likewise. Was it not made inconsistently with the

provisions of the constitution? If these provisions mean any thing at all, or have any force whatever, it clearly was. Was it not made upon a weak and groundless pretence? Sir, I was about to say it was, but I should have been wrong. *The administration had not ingenuity enough to get up even a "groundless pretence."* They could'nt raise one, and therefore they resorted to an absolute and bare-faced falsehood in the preamble of their declaration.

Sir, it gives me no pleasure to dwell on this subject, and I have spoken of it at all only because I have been compelled to do so. But in view of the whole question as it stands, in view of the action of the Legislature of this State in 1839, in view of the tone of the public press and of the sentiment of the people at large—let me ask if the time has not come when New Hampshire should wake up on this matter? When she should look to see if she is in her true position in regard to it? If it be true that her citizens are opposed to slavery, why should they not say so in the most effective way it can be said? What a singular anomaly would the condition of things here present to the view of an impartial and disinterested stranger? Coming among us—meeting with the people, talking upon this subject, he hears but one voice—he finds, at least, just now, one unanimous expression of feeling in opposition to slavery. It is the same in the street, in the public meeting, in the house of worship. Might he not well conclude that he had fallen on the chosen home, the very temple of liberty? But let him wait till March, and on the day of election he will see hundreds and thousands and tens of thousands of the very men so earnest in their abhorrence of slavery, go up to the polls and knowingly and wittingly deposit their ballots for measures directly and palpably intended for the support of the institution, and for men whose chief qualification is, that they will uphold such measures.

Sir, if God were to-night to judge the people for the sin of slavery, New Hampshire would drink more deeply of the bitter cup of retribution than South Carolina herself. Last year New Hampshire was a greater bar to liberty, stood more in the way of freedom, than South Carolina. And why? I will tell you why. When the subject of slavery is introduced on the floor of Congress, a member from South Carolina rises and addresses the House. He goes, of course, in favor of slavery—he speaks for it and votes for it—upholds it in all its relations, and supports, in order to sustain it, the gag-rule, the Mexican war, and every thing else which tends in its favor. But of what avail is all this? He exercises no influence—not a particle except so far as his own individual vote goes—because he is pleading his own cause. Slavery is his peculiar institution. He must support it—he cannot do otherwise. But next rises a member from New Hampshire. Every eye is fixed upon him—every ear is opened wide to hear what he may utter. Here—this is the feeling—here comes one from the "Gibraltar of Democracy"—the mountain home of liberty—whose winds breathe of liberty as they sweep through her vallies—whose eagles scream of liberty as they soar above her towering hills. What has he to say?

The panting breasts of the oppressed throb high with hope that now, at least, some truth will be told that shall strike conviction to the mind of the oppressor, some considerations urged that shall lighten the galling yoke of bondage. He speaks—and what is it? Cold—heartless,—worthless, and commonplace. He is in favor of what? Why, of liberty in the abstract—until the assertion of liberal doctrine *touches the Democratic party*, when, lo! he turns round and votes side by side with the member from South Carolina, just exactly, and just so far, as the slaveholder wishes him to vote. Do you not see that this man exerts far more influence in favor of slavery than the other? Is it not plain that his voice is ten thousand times more potent than any voice from the South to perpetuate the accursed institution, and to rivet still more tightly the fetters on the thrall-bound slave? Let any gentleman deny it if he can. Would to God it *could* be denied!

But, say gentlemen, we should confine our action to our own State. Well, sir, that is precisely what the resolution does. It was the good old doctrine, sir, to confine action on this subject to the States themselves, and I wish it had remained to this day. Because, then, the present state of things would not have occurred. This new experiment of annexing a foreign country to the Union, for the purpose of perpetuating slavery, would not have been tried. But because this state of things exists, and because this experiment has been tried—this is the very reason why the people of the free States should rise up in their might in those States, and declare their will that the experiment shall go no further. Let us do so here—and when the second Texan State shall come to ask admittance into the republic, do not let it be a member from New Hampshire that shall rise in his place and object to the very entertainment of discussion on the question of slavery within the limits of the new comer. That was the case in the last Congress,—let it never happen again! It is ours to prevent it, and

when we remember that it was left to a New Hampshire Representative—to the everlasting honor or disgrace (I will not attempt to say which, gentlemen can judge for themselves.) of the State—to object to the reception of a resolution concerning a portion of free territory in Texas—when we recollect this, I say, we are called upon by every consideration to take all care, within the constitutional sphere of action, that such a thing shall not again occur.

If no action can be constitutionally taken, the resolution proposes none. But the passage of the resolution will itself be action. There is an influence going abroad on this subject, and spreading wider and wider every day,—with a force and effect compared to which the conflicts of armed hosts and the decrees of battle are but as dust in the balance. It is the result of a sound public opinion, and it cannot be overthrown. It *will* work. There is no statute of treason that can avail to arrest or quell it. And in aiding the progress of this sound public opinion we have much to do. Let us not suppose that we are sitting here in a dark corner, or that what we do will not tell elsewhere. It *will* tell. It has told with tremendous energy already. The very beginning of the result in New Hampshire has even now told to great effect. It has made the chain hang more lightly on the limb; it has given encouragement and hope where all before was darkness and despair!

Sir, I stand here to speak, not to parties, but to men. Yet, I will tell both Whigs and Democrats, that if they attach themselves to the principles of slavery, there is no salvation for them. The car which has started on its progress will crush to atoms beneath its ponderous wheels, whatever obstacles may intervene. The Democrats have already experienced a part of the effects, and let not the Whigs flatter themselves that their efforts can avail to stop that onward progress which has ground their rivals to powder. I do not pretend to be advised of the course of the Whigs on this measure, nor of the Democrats, (except so far as they say they never change) but I say to them both, that the force of freedom will be too strong for both of them. The great hosts in favor of liberty are marshalling for the contest,—and they will conquer whatever be opposed. To be successful, all parties must join with them. There is ground enough,—higher ground than has yet been occupied, though destined soon to be taken up; there is room enough in freedom's ranks for all soldiers that may come, work enough,—places enough. For those anxious to shine as party leaders, indeed, there are but few places. Every man in the battle of liberty, is of himself a leader as well as a soldier. Each and all are fighting for freedom,—not for individual power or place,—and freedom will be their reward.

Mr. Speaker, I shall not go out of my way to denounce party, though party has denounced me. There is higher ground than party in this question. And I could wish,—an idle wish indeed, and which, perhaps, had better not be spoken,—I could wish that when this vote was taken, it be not by yeas and nays, but that every member's heart should give in the vote recorded there, even without his own volition.

I have trespassed too long upon the patience of the House. I have endeavored to treat this subject candidly and dispassionately, and to avoid personalities in debate. But let no one suppose that I say this with any view of *begging off* for myself. No, sir. If there be on the other side, any great gun or any small gun to be discharged at me—let it come. Gentlemen may say what they choose,—may be as bitter and as personal as it may to them seem good. I care not for that. I only say, that in such a contest, I have no arms to contend with them. And now, sir, one word more, and I am done.

The preamble to the original resolutions introduced by my colleague, (Mr. Low,) declaring that "*pending the choice*" of a Senator in Congress, it was expedient to make certain declarations, seemed to me to look something like holding a rod over the heads of the candidates. I said nothing about it at the time, for the delicacy of my own position forbade. But if it was intended as an instruction, an admonition, a premonitory hint, or any thing of that nature—I have this to say, now, in regard to it. In my letter to my constituents in January, 1845, will be found this passage:

"I acknowledge, in its broadest latitude and most unlimited application, the doctrine that 'a representative is bound by the will of his constituents;' not that he is bound to render a cold, formal and heartless compliance with their plainly declared intentions, but that he is at all times cheerfully, zealously, and as far as may be, effectually, to carry out their designs and purposes. I believe in the right and the duty of the people to hold their representatives to a strict account for the manner in which they execute the trust committed to them, and in the corresponding obligation of the representative to be at all times ready to render a strict and honest account of his stewardship."

To this doctrine I adhere. As to instructions, I am always willing to be instructed by those who can instruct me—and if, when in Congress, any portion of my constituents shall send me in-

struction or advice, I shall receive it most gladly; I will give it careful and respectful consideration, and I shall be most happy if, on such consideration, I can conscientiously comply with it. But if, on calm, careful and deliberate reflection, I cannot reconcile such instruction to my own sense of duty, I shall disobey it. For instructions from the Legislature, as such—they will be received with the same repect, but I shall claim to read for myself the evidence of public sentiment and opinion, and to judge for myself upon that evidence.

The representative to Congress and the representative here, are alike servants of the people, and are responsible to the people. If there be any right of instruction between them it is a mutual right, and may be exercised by the one as well as by the other And, while giving respectful attention to expressions of the people's will, I shall regard them as of no additional force if they come to me filtered through the sieve of a Legislative resolution of instruction. I trust I shall not be misunderstood. I have endeavored to be explicit on this point before the people, and to the opinions I have thus expressed before the people's representatives, I shall adhere.

Mr. Speaker, I tender my most grateful thanks to the House for the indulgence they have vouchsafed to me. I trust that our action will be such as favorably to commend itself to all our future reflections, to coming generations and to God. And if this great evil of slavery cannot be stayed, if the seeds of its further extension are to be sown, and we are to reap their fruits,—as reap we must,—my earnest prayer is that in that day of fearful retribution, my native State, New Hampshire, may stand erect and call God to witness that she is innocent of the sin. If the blood of agony must continue to flow from the lacerated bodies of those held in bondage, may New Hampshire, at least, keep the hem of her garments uncontaminated by the pollution.

D. H. ELA & CO., PRINTERS, 37 CORNHILL, BOSTON.

National and Popular Songs—*continued.*

478 VALERIUS. Neder-Landtsche Gedenck-Clanck . . De Liedekens . . gestelt op Musyck-noten, ende elck op een verscheyden Vois, beneffens de Tablatuer vande Luyt ender Cyther . . Dor Adrianum Valerium, oblong 4to. *calf* *Haerlem*, 1626 1 10 0

Contains many old English tunes.

479 VOCAL Companion (The); selection of nearly 300 popular Songs, for Violin, Flute and Voice, sm. 8vo. *cloth* 1838 0 4 6

480 VOCAL AND INSTRUMENTAL MUSIC, 2 vols. (*so lettered*), thick folio, consisting of 511 SONGS, with MUSIC, *all engraved, and including a large number of songs by* Dr. ARNE, *half calf, from Mr. Chappell's library, with a list of some of the songs in his autograph* *Sæc. XVIII* 6 10 0

These two volumes include: The Monthly Melody . . being a collection of Vocal and Instrumental Music composed by Dr. Arne, 1760; Songs by Shield, Dibdin, Battishill, Arnold, etc.. etc., and a number of anonymous songs.

481 VOCAL MAGAZINE (the), containing a selection of the most esteemed English, Scots and Irish Songs, 3 vols. 8vo. *hf. calf Edinburgh*, 1797-99 1 4 0

482 ——— the same, 3 vols. 8vo. *hf. bright calf, very neat* 1797-99 1 10 0

483 ——— the same, 3 vols. in 2, roy. 8vo. LARGE AND THICK PAPER, *hf. calf gilt, uncut, fine copy, very scarce in this state* 1797-99 5 0 0

484 VOCAL MUSIC; or, the Songster's Companion, a Collection of Songs, Cantatas, etc. with the music, 2 vols.—Vocal Music, etc. 2 vols. (s. a.) *containing different matter from the preceding, and forming apparently vols. III and IV (the last has no title or list of contents)*, 4 vols. 12mo. *calf* *R. Horsfield, J. Bew, etc.*, 1772, *etc.* 1 4 0

485 VOCAL MUSICAL MASK (The), a Collection of English Songs Never Before Printed; set to Musick by Mr. Lampe, Mr. Howard, &c. Folio, *engraved throughout, hf. bd.* *London. Printed for I. Walsh in Catharine Street, in the Strand* [*No date*] 0 10 0

486 WARD John) The first set of English Madrigals to 3, 4, 5 & 6 parts apt both for Viols & Voyces: with a Mourning song in Memory of Prince Henry, 6 parts, small 4to. *in a case* *London, Thomas Snodham*, 1613 21 0 0

487 WATSON (Thomas) The first sett of Italian Madrigalls Englished, not to the sense of the originall dittie but after the affection of the Noate, small 4to. 6 parts in 1, *W. Gostling's copy, calf, gilt edges* *London, Thomas Este*, 1590 18 0 0

488 WECKERLIN (J. B.) La Chanson Populaire, large 8vo. *with specimens, sd.* *Paris*, 1886 0 6 0

489 WEELKES (Thomas) Ayeres or Phantasticke Spirites for three voices . . small 4to. 3 parts in 1, *tenor title in facsimile, hf. morocco* *London, William Barley*, 1608 8 8 0

490 ——— Balletts and Madrigals to five voyces, with one to 6 voyces, 5 parts in 1, small 4to. *calf gilt* *London, Thomas Este*, 1608 8 0 0

491 WILBYE (John) The first set of English Madrigals to 3, 4, 5 & 6 voices, small 4to. 6 parts in 1, *calf extra, gilt edges, with arms of Right Honble. T. Grenville in gold on the sides* *London (Thomas Este)*, 1598 20 0 0

492 ——— The first set of English Madrigals to 3, 4, 5 & 6 voices, 6 parts in 1 vol. *London (Thomas Este)*, 1598—The second set of Madrigales to 3, 4, 5 and 6 parts apt both for Voyals (*sic*) and Voyces . . 6 parts in 1 vol. *London, Thomas Este, alias Snodham*, 1609;—2 vols. small 4to. *uniformly hf. bound morocco, gilt edges* 1598-1609 28 0 0

493 YONGE (Nicolas) Musica Transalpina. Madrigales translated of foure, five & sixe partes . . . with the first & second part of La Verginella . . . by Maister Byrd upon 2 stanz's of Ariosto . . . 6 parts in 1, small 4to. *half morocco* *London, Thomas East*, 1588 12 12 0

494 ——— Musica Transalpina. The seconde booke of Madrigalles, to 5 & 6 voices, translated out of sundrie Italian Authors, 6 parts in 1, small 4to. *the late Joseph Haslewood's copy, half morocco* *London, Thomas Este*, 1597 13 10 0

Musical Instruments (Works on):

495 Bartholinus (C.) de Tibiis Veterum, 18mo. *with portrait and numerous plates, in the original vellum* *Amst.* 1679 0 3 6

496 Engel (Carl) Descriptive Catalogue of the Musical Instruments in the South Kensington Museum, with an essay on the history of Musical Instruments, roy. 8vo. *second edition, with photographs and numerous woodcuts, hf. morocco* 1874 0 12 0

497 ——— Musical Instruments (South Kensington Handbooks, no. 5), sm. 8vo. *numerous woodcuts, cloth* 1875 0 2 6

498 Fetis (F. J.) Antoine Stradivari; avec recherches sur les Instruments à Archet, roy. 8vo. *woodcuts, sd.* 1856 0 5 0

499 Hill (A. G.) Organ Cases and Organs of the Middle Ages and Renaissance, square folio, *illustrated with 39 facsimiles of original drawings, by the author, cloth* 1883 4 4 0

Of 300 copies printed only 50 remain for sale.

A second series is in preparation and may come out next year.

The above is a comprehensive work on the Art Archæology of the organ, with architectural and historical accounts of the more remarkable organ cases and organs still remaining in various parts of Europe, giving also lists of stops and other musical notices.

500 HIPKINS. Musical Instruments, Rare and Unique, *a series of 50 plates in colours, drawn by W. Gibb*, with introduction and descriptive notes by A. J. Hipkins, F.S.A., folio 1887 7 7 0

501 ——— the same, Large Paper 1887 15 15 0

The Instruments represented carry with them special interest, historic and otherwise, and form the subject of Fifty Plates.

Each plate is accompanied by a description and historic account from the pen of the Editor, Mr. A. J. Hipkins, F.S.A., who has had special advantages in the selection of the subjects from private and public sources. The Editorial Notes contain much valuable and interesting information not hitherto published regarding this branch of musical science.

The work which is quite unique in its character, will very shortly be published.

A prospectus may be had on application.

502 Hopkins (E. J.) The Organ, its history and construction; with an entirely new history of the Organ, by E. F. Rimbault, thick roy. 8vo. *with front. and illustrations, cloth* 1877 1 8 0

503 Rimbault (E. F.) The Pianoforte, its origin, progress and construction, with some account of the Clavichord, Virginal, Spinet, Harpsichord, etc. with specimens of music (132 pages) composed for keyed-stringed instruments, impl. 4to. *coloured front. and woodcuts, cloth, with Mr. Chappell's autograph* 1860 1 0 0

504 ——— Early English Organ Builders and their works, from the 15th Century to the Great Rebellion, 12mo. *cloth* 1864 0 3 6

505 Sandys (Wil.) and S. A. Forster, History of the Violin, and other instruments played on with a bow, 8vo. *with illustrations, cloth* 1864 1 0 0

506 Virdung. Musica getutscht und ausgezogē durch Sebastianū Virdung . . oblong 8vo. *with woodcuts of Musical Instruments, facsimile reprint of the original edition of Basel, 1511, hf. morocco* *Berlin*, 1882 0 10 0

This is the oldest work describing the precursors of modern musical instruments.

Sacred Music:

507 Bennett (W. S.) and Goldschmidt (Otto) The Chorale Book for England; the Hymns from the Lyra Germanica, etc. translated by Catherine Winkworth; the tunes from the sacred music of the Lutheran, Latin, and other Churches, sm. 4to. *presentation copy to Mr. Chappell, cloth* 1863 0 5 0

508 Bianchini (Pietro) Les Chants Liturgiques de l'Eglise Arménienne traduits en notes musicales Européennes, publiés par la congregation des pères Mekhitharistes, 4to. *sd.* *Venise*, 1877 0 7 6

509 Coferati. Corona di sacre Canzoni, o Laude spirituali di piu divoti Autori Nuovamente corrette . . per opera di Matteo Conferati, 12mo. *containing nearly 100 tunes, calf* *Firenze*, 1689 1 16 0

510 Dickson (W. E.) Catalogue of Ancient Choral Services, etc. preserved among the MS. scores in the Cathedral, Ely, 8vo. *cloth* 1861 0 2 0

Sacred Music—*continued.*

511 Este (Thomas) Pianoforte part to the whole book of Psalms, compressed from the Score, by G. Alex. Macfarren, folio, *sd.* *Chappell* (1850) 0 5 0

512 Gerbertus (M.) de Cantu et Musica Sacra, a primâ ecclesiæ ætate usque ad præsens tempus, 2 vols. 4to. *plates of facsimiles of old music, calf gilt* *Typis San-Blasianis*, 1774 2 0 0

513 ——— Vetus Liturgia Alemannica, disquisitionibus, notis, etc. illustrata, 3 parts in 2 vols. 4to. *with plates* *Typis San-Blasianis*, 1776

514 ——— Scriptores Ecclesiastici de Musica Sacra potissimum, ex variis Italiæ, Galliæ et Germaniæ Codicibus MSS. collecti, 3 vols. 4to. *plates, calf gilt, scarce* *Typis San-Blasianis*, 1784

515 ——— a set of the above three works, together 7 vols. 4to. *old calf gilt, uniform* 1774-84 15 0 0

516 Greek MS. Music. Hymns and Prayers of the Greek Church, *with the musical neumes*, 12mo. *MS. on paper, Greek binding* ? *Crete about* 1640 2 2 0

517 Goüy. Airs a quatre parties, Sur la Paraphrase des Pseaumes de Messire Antoine Godeav Evesqve de Grassé. Composez par Iacques de Goüy . . Premiere Partie . Havte-Contre . oblong sm. 8vo. *calf, rare* *Paris, Robert Ballard*, 1650 1 0 0

518 La Fage (Adr. de) Cours complet de Plain-Chant, ou traité du Chant Liturgique de l'Eglise Latin, 8vo. *sd.* *Paris*, 1855 0 3 6

519 Laing (David) An Account of the Scottish Psalter of A.D. 1566, containing the Psalms, Canticles, and Hymns, set to Music in four parts, in the MSS. of Thomas Wode or Wood, sq. 8vo. *with facsimiles of Music, cloth* *Edinburgh*, 1881 0 5 0

520 Lambilotte, Esthétique, Theorie et Pratique du Chant Grégorien, large 8vo. *with portrait and illustrations, hf. calf* *Paris*, 1855 0 7 6

521 LASSO (Orlandi de) Cantionum, quas Mutetas vocant Opus novum et Missæ aliquot quinque Vocum, 2 vols. folio, *with music* *Monachii*, 1573-74 10 0 0

522 ——— Missæ Posthumæ in Modos qua senos qua octonos temperatæ, *with music*, royal folio, *stamped pigskin* *Monaci*, 1610 7 10 0

The rarity of the Masses by Orlando di Lasso is too well known to musical collectors to require any comment.

523 Novello (V.) Fitzwilliam Music; being a Collection of Sacred Pieces selected from Manuscripts of Italian Composers in the Fitzwilliam Museum, 5 vols. folio, *bds.* 1825 0 7 6

524 Palestrina, Selection from the Works of, comprising Masses, Lamentations, Chants, Motetts and Hymns, with accompaniment for the Organ or Pianoforte, arranged by J. M. Capes, revised by V. Novello, folio (published at £2. 2*s*), *cloth* *s. a. cir.* 1850 1 8 0

525 (Playford.) Harmonia Sacra; or, Divine Hymns and Dialogues: with a Thorow-Bass for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ. Composed by the Best Masters of the Last and Present Age. Small folio, *with frontispiece by S. Gribelin; sd.*
In the Savoy: Printed by Edward Jones, for Henry Playford . . 1688 1 0 0

526 ——— the same, small folio, *without frontispiece; cloth* 1688 0 5 0

The Dedication and Preface are signed by John Playford.

527 PSALMS. The Whole Booke of Psalmes with their wonted Tunes . . . composed into foure parts: Being so placed, that foure may sing each one a seuerall part in this booke. Wherin the Church tunes are carefully corrected, & thervnto added other short tunes . . . 12mo. *fine copy in the original vellum wrapper* *Thomas Este*, 1604 10 10 0

A precious little book of old English Music. The Music of every Psalm is given harmonized for four voices, by the following composers: J. Douland, E. Blancks, E. Hooper, J. Farmer, R. Allison, and J. Kirby.

528 Sandys (George) Paraphrase upon the Divine Poems (Job, Psalms, Lamentations, Ecclesiastes, and Songs of the Old and New Testaments), small folio, *with Music to the Psalms; beautiful copy in the*

Sacred Music—*continued.*

original dark olive morocco, panel sides, with the initials D. L. on sides, gilt edges 1638 3 0 0

Burney says of these Psalms that they are "put into better verse than they ever appeared in before or since."

529 SCHUBIGER (P. Anselm) Die Sängerschule St. Gallens vom 8ten bis 12ten Jahrhundert: ein Beitrag zur Gesanggeschichte des Mittelalters, roy. 4to. *no plates, sd.* *Einsiedeln*, 1858 0 4 6

530 VICTORIA (Thomæ Ludovici de, *Abulensis*) Missæ Magnificat, Motecta Psalmi, & alia quã plurima. Quæ partim Octonis, alia Nonis, alia Duodenis vocibus concinuntur. Permissu superiorum, 8 parts, 4to. *fine copy, uncut, in a case* *Matriti ex Typographia Regia*, 1600 20 0 0

Very rare, unknown to Fetis or Salva, and believed to be unique.

531 **Numismatics.** CONDER (James) An Arrangement of PROVINCIAL COINS, Tokens and Medalets, issued in Great Britain, Ireland and the Colonies (1779-99) stout sm. 4to. *with plates, hf. morocco gilt, uncut* *Ipswich*, 1799 2 8 0

532 **Palestine.** AMICO (B.) Trattato delle Piante & Immagini de Sacri Edifizi di Terra Santa, 4to. *brilliant impressions of the engravings by Callot, fine copy in old red morocco, richly ornamented with gold tooling, from the Beckford collection* *Firenze*, 1620 6 0 0

533 PARKER (Matthæi) de Antiquitate Britannicæ Ecclesiæ et nominatim de Privilegi Ecclesiæ Cantuarensis, atque de Archæopiscopis ejusdem LXX. Historia, sm. folio, *woodcuts of Arms of the Bishops, old calf* *Hanoviæ*, 1605 0 7 6

534 PECK (F.) Desiderata Curiosa, a collection of curious Pieces relating to English History, containing Tracts, Memoirs, Letters, Wills, Epitaphs, etc., 2 vols. folio, LARGE PAPER, *portrait and plates, old gilt calf* 1732 5 0 0

535 ——— Memoirs of the Life and Actions of Oliver Cromwell—A Collection of Historical Pieces,—2 vols. in 1, 4to. *portraits, calf* 1740 0 10 0

Persian:

536 ANVAR-I-SUHELI, *in Persian; first European edition*, edited by J. W. J. Ouseley, 4to. *cloth* *Hertford*, 1851 0 18 0

537 FORBES (D.) Persian Grammar, with Extracts for Reading, Vocabulary, and Translations; third edition, greatly improved, roy. 8vo. *vi*, 176, 40, *and* 22 *pp.* (pub. 12*s* 6*d*), *cloth* 1862 0 7 6

Political Economy:

538 [FORBONNOIS (M. de)] Recherches et Considerations sur les Finances de France, 1595-1721, 2 vols. 4to. *Mme. de la Borde's copy, bright old French red morocco extra, gilt marbled edges* *Basle*, 1758 4 0 0

Monsieur de la Borde at the time of the French Revolution was one of the richest private individuals in Paris, being one of the Fermiers Generaux and Banquier de la Cour. He bought the Orleans Gallery for 70,000 francs.

539 [GALIANI (F.)] della Moneta, small 4to. *fine copy, bright old red morocco extra, gilt marbled edges* *Napoli*, 1750 2 16 0

Sanskrit:

540 HITOPADESA, *in Sanskrit*, 2 parts in 1 vol. roy. 8vo. *cloth* 1865 0 1 6

541 HITOPADESA, *in Sanskrit*, with a Vocabulary in Sanskrit, English, and Murathi, together with a partial Translation, 8vo. *cloth* *Bombay*, 1859 0 2 6

542 MAHABHARATA, SELECTIONS from, *in Sanskrit* (with Vocabulary), by F. Johnson, roy. 8vo. *bds.* 1842 0 1 6

543 MUIR'S Original Sanskrit Texts on the Origin and History of the people of India, their Religion and Institutions, collected, translated, and illustrated, 5 vols. 8vo. (pub. £3. 9*s*), *cloth* 1858-70 2 0 0

CONTENTS:

Vol. I, The Mythical and Legendary Accounts of Caste.

Vol. II, The Trans-Himalayan Origin of the Hindus, and their Affinity with the Western Branches of the Arian Race.

Vol. III, The Vedas: Opinions on their Origin, etc.

Vol. IV, Comparison of the Vedic with the later Representations of the principal Indian Deities.

Vol. V, Contributions to a Knowledge of Vedic Mythology.

544 ——— the same, second edition, revised and enlarged, Vols. I-III, 8vo. (pub. £2. 18*s*), *cloth* 1868 1 16 0

Sanskrit—*continued.*

545 WILLIAMS (M.) Practical Sanskrit Grammar, third edition, much enlarged, 8vo. *xxviii and* 409 *pp., cloth* *Oxford*, 1864 0 2 0

546 SAVONAROLA (Hieronymi) TRIUMPHUS CRUCIS, De Veritate Fidei. Folio, *vellum* *Sine loco et anno sed Florent. typ. Ant. Miscominus, circa* 1496 1 15 0

This rare and probably first edition of this celebrated work is printed with the large fine Roman type of Miscominus of Florence, and is a very fine specimen of this celebrated printer, independently of the work being otherwise of great value from its unfortunate author. With this work of Savonarola, this volume also contains :

CORTES (Pauli) Commentaria in Quatuor Libros Sententiarum, *Romæ*, Ench. Silber, 1504.

RAIM. DE SABUNDE Theologia Naturalis sive Liber Creaturarum, specialiter de Homine, de Natura ejus, &c.—*Nuremberg, Ant. Koberger*, 1502.

A volume of rare interest.

547 SPELMAN (H.) GLOSSARIUM ARCHAIOLOGICUM, continens Latino-Barbara, peregrina, obsoleta, et novatæ significationis vocabula; quæ . . . in . . . legibus, chartis, & formulis occurrunt cum commentariis, folio, *old calf* 1664 0 10 0

Valuable in the elucidation of Old English Manners, Customs, and Laws.

548 **Sussex.** DALLAWAY (James) AND (Edmund) CARTWRIGHT, HISTORY of the WESTERN DIVISION of SUSSEX: Chichester and Arundel by Dallaway, Bramber by Cartwright, 3 parts forming 2 vols. in 4, impl. 4to. *portraits, coats of arms, etc., half morocco, uncut, very rare* 1812-30 50 0 0

This copy contains the Cancels and Additamenta to the first volume (Chichester), rendering it quite complete.

549 TASSO (T.) Godfrey of Boulogne in English heroicall Verse by E. Fairfax, sm. folio, LARGE PAPER, ILLUSTRATED *with a series of rare engravings by Franco, no portrait, old gilt calf* 1624 2 16 0

550 TAXÆ Cancellariæ Apostolicæ et Taxæ Sacræ Poenitentiaræ Apostolicæ, *in French and Dutch, s'Hertogenbosch*, 1664 . Jani Broukhusii Carmina, *Trajecti* . 1684, 2 vols. *vellum* 1664-84 0 5 0

551 TYRRELL (Sir James) General History of England, both ecclesiastical and civil, 3 vols. in 4, folio, *calf* 1697-1704 1 4 0

This work extends to the death of Richard II, and contains much curious matter not to be found in other historians. It is styled the Whig History, in opposition to Brady's. Tyrrell was a diligent searcher for original information from authentic MS. sources.

552 VINCENZO Maria di S. Caterina da Siena, Viaggio all' Inde Orientali, coi Costumi, Riti di varie Nationi, descrittione degl' Animali ecc. *plate*, sm. folio, *half calf* *Roma*, 1672 1 10 0

A curious work on the manners and customs of the East, the author having spent much time amongst the Indians, Arabs, Persians and Turks.

553 WILKINS (David) CONCILIA MAGNÆ BRITANNICÆ et Hiberniæ a Synodo Verulamiensi A.D. 446 a Londoniensem A.D. 1717; accedunt Constitutiones et alia ad Historiam Anglicanæ spectantia, 4 vols. folio, *old calf, good copy* 1757 20 0 0

554 ——— the same, 4 vols. folio, *russia extra, from the Syston Park Library* 1757 36 0 0

Many of the more ancient documents are in Anglo-Saxon and Latin. The work is one of great historical value.

555 CHRYSOSTOMI (Sancti) Opera omnia *Græce* [edente H. SAVILLE], 8 vols. folio, *calf neat* *Etonæ*, 1613 10 10 0

"This beautiful and most accurate Editio Princeps of Chrysostom's works."

556 HAWKINS (J.) GENERAL HISTORY OF THE SCIENCE AND PRACTICE OF MUSIC, 5 vols. *engravings, fine copy in russia gilt, full gilt sides and edges* 1776 8 8 0

557 **Ireland.** WARE (Sir James) History and Antiquities of Ireland, Vols. I and II (containing the Antiquities and the Writers of Ireland), complete from the Latin by Walter Harris, 2 vols. in 1, sm. folio, *portrait and plates of Ecclesiastical Costume, calf gilt, Queen Charlotte's copy* *Dublin*, 1764 4 4 0

558 SCOTT (Sir Walter) Works:

Novels and Tales, 12 vols.—Historical Romances, 6 vols.—Novels and Romances, 7 vols.—together 25 vols. 12mo. *with engraved titles and frontispieces, handsomely bound in green morocco, gilt edges* *Edinburgh, Constable*, 1823-1825 4 4 0

A

MISCELLANEOUS CATALOGUE

OF

VALUABLE, RARE, AND CURIOUS BOOKS,

BOOKS OF PRINTS, WORKS OF NATURAL HISTORY, SCIENCE AND ART, ETC.,

offered for Cash at the prices affixed by

BERNARD QUARITCH,

15 PICCADILLY, LONDON.

D'Agincourt, HISTORY OF ART BY ITS MONUMENTS, from its decline in the fourth Century, to its restoration in the sixteenth Century, 3 vols. in 1, roy. folio, *with all the* 328 *plates* (sells £5. 5*s*), *hf. morocco, uncut*, £2. 12*s* 6*d* 1847

This English edition is divided as follows; ARCHITECTURE, 73 *plates*; SCULPTURE, 51 *plates*; PAINTING, 24 *plates*.

To Antiquaries and lovers of the Fine Arts, this book is indispensable; it connects the works of Winckelman and Cicognara, and forms with them a most interesting series.

"This fine work was the first in which the idea of exhibiting the Progress of Art, by a series of its noblest monuments, was perfectly carried out. By a series of accurate Engravings from celebrated Monuments, we trace the transitions of Art from the classic period to our own times. Sculpture, Painting, and the Art of Illumination; and the Art of Engraving on Wood, on Gems and on Medals are similarly represented.

"It is a work that has long been sought and prized by all who could afford the high price at which only it was to be procured. No Library, Architect, Painter, Sculptor, or any one connected with the Fine Arts, should be without such a work."

Anglo-Indian Glossary:

COL. H. YULE and Dr. A. C. BURNELL'S Glossary of Anglo-Indian Colloquial Words and Phrases and of kindred Terms, etymological, historical, geographical and discursive, stout 8vo. 48 and 870 pp. (pub. at 36*s*), *hf. bd.* 27*s* 1886

This compact "Hobson-Jobson" comprises an amount of patient study and research rarely bestowed upon literary productions in our days. The scholarship of Colonel Yule is well known, that of Dr. Burnell, who died in the prime of life, was unrivalled in Europe. No English *savant* has more carefully studied the Languages and the Literature of Southern India, and also the History of the Portuguese in India.

English Statesmen and Politicians, Merchants, in fact every reader of Eastern news must have this book.

Antiquaries (Society of) of London: LAYAMON'S BRUT: or Chronicle of Britain, a Poetical *Semi-Saxon* Paraphrase of the Brut of Wace, with literal translation, notes, and Grammatical Glossary by Sir Frederick Madden, 3 vols. roy. 8vo. *facsimiles, bds.* £1. 7*s* 1847

"A highly important publication. The entire Poem is now placed within reach of those who have neither opportunity nor inclination to grapple with the obscurities of MSS.; and this has now been done under a very careful eye, and with a rich accompaniment of elucidations."—*Garnett's Essays*, p. 128.

CODEX EXONIENSIS: a collection of Anglo-Saxon Poetry, from a MS. in the Library of the Dean and Chapter of Exeter, with an English translation by Thorpe, roy. 8vo. XIV and 536 pp. *cloth*, 10*s* 6*d* 1842

The Society of Antiquaries of London :

Reception by the President, John Evans, Esq., and Mrs. Evans, June 23, 1886
Early Bindings, Broadsides, Proclamations and Ballads, exhibited by the Earl of Crawford
Paintings, Drawings, and MSS. exhibited by Bernard Quaritch
—— in 1 vol. sq. 12mo. *cloth*, 2*s* 6*d* 1886

The most memorable Soirée of the Season ; never before were such valuable literary and art treasures exhibited.

Archæologia Cambrensis, a record of the Antiquities of

Wales and its Marches, and the Journal of the Cambrian Archæological Association, complete from its commencement in 1846 to April, 1877, with the Supplement to the First Series and 2 vols. of Extra publications as described below ;—together 35 vols. and 2 parts, 8vo. *many hundred plates, in cloth and parts*, £32. 1846-77

Collation : First Series, 4 vols. 1846-49—Supplement to the First Series, 1 vol. 1850—Second Series, 5 vols. 1851-54—Third Series, 15 vols. 1855-69—Fourth Series, 7 vols. and Vol. VIII parts 1 and 2.

The extra publications are : The Lordship of Gower in the Marches of Wales, edited by Grant, Francis and Baker, 3 pts. forming 1 vol. 1861-70—Brut y Tywysogion, the Gwentian Chronicle of Caradoc of Lancarvan, 1863.

——— another set, from the beginning to 1877 inclusive ;—33 vols. *the first four in hf. green roan, the rest uniformly hf. bound in calf gilt*, £27. 1846-77

This set includes the "Brut y Tywysogion" and the "Lordship of Gower" (first two parts) bound up with the vol. for 1864.

Armorial China :

No work has yet appeared giving in colour an illustrated account of the specimens of Armorial China which still remain in the possession of many of the Nobility and Gentry of this Country. It has been suggested that a work containing coloured Facsimiles of some of the finest examples, would be of interest to many. Several of these have already been placed at my disposal by Miss ffarington, G. Leveson Gower, Esq., F.S.A., A. W. Franks, Esq., M.A., F.S.A., and J. J. Howard, Esq., LL.D., F.S.A.

The first series consists of six parts, containing Four Plates each, with a short description of each example. The number of copies has been strictly limited to one hundred and ten ; very few remain for sale, *in cover*, £2. 2*s*

Subscribers' names received by Bernard Quaritch.

Arundel Society. A complete set of the Publications (Chromo-

lithographs, Engravings and Literary Works) of the Arundel Society, as issued to both the First and Second Annual Subscribers since the beginning in 1849 down to and including 1884, consisting of facsimiles of Fresco Paintings by Italian and German Masters ; *in all* 113 *Chromolithographs*, 76 *engravings, and* 15 *vols. of Text, the plates in a portfolio*, £75. 1849-84

——— A Set of the Publications as issued to both the First and Second Annual Subscribers to the end of 1884, as well as ALL the EXTRA Plates ; *in all* 168 Chromolithographs, 101 *engravings, and* 15 *vols. of Text, the plates in two portfolios*, rare, £180. 1849-84

With these sets are given the "Twenty Years of the Arundel Society," and the "Five Years" of same, 2 vols. folio, illustrated with photographs of the Society's publications.

A full list of these publications will be forwarded on application, or can be seen, as far as 1880, in my "Catalogue of Periodicals," etc., 1882, pages 532-536. Plates sold separately.

These chromolithographs are unquestionably the finest ever produced. The original pictures are gradually decaying, consequently the value and importance of these facsimiles will increase. The acquisition of complete sets has become a matter of considerable difficulty, as most of the best plates are very scarce. Especially so are the Extra or Occasional Plates (which were not issued to subscribers, but brought out for separate sale), as the impression of these is limited to 500 copies. Special attention is drawn to these Extra Plates, as some dealers have advertised sets as "complete" which have not these, or at the best only a few of them.

Ars Moriendi: FACSIMILE EDITION OF THE BLOCK BOOK

THE ARS MORIENDI (editio princeps, circa 1450), a reproduction of the copy in the British Museum, edited by W. H. Rylands; with an introduction by G. BULLEN, *Keeper of the Printed Books in the British Museum*, 4to., 24 *artistically reproduced facsimiles, eleven of them exquisite full-page designs, of the original Block Book, by F. C. Price* (pub. at £1. 11*s* 6*d*), *cloth*, 12*s* *Holbein Society*, 1881

"This Block Book consists of twelve separate sheets of two leaves each, printed on the inner side only, so that the recto of folios 1, 3, 5, etc., and the verso of folios 2, 4, 6, etc., are left blank, and folios 2 and 3, 4 and 5, etc., could be pasted together to form respectively a single leaf. The impression was taken in pale brown ink, by rubbing. There are eleven illustrations, each occupying a whole page, on the verso of folios 3, 5, 7, etc.; the explanatory letterpress being given on the recto of folios 4, 6, 8, etc. Folio 1 verso and 2 recto contain the introduction, in 30 and 29 lines respectively. Every leaf is surrounded by a border of 3 lines, of which the top and right sides are shaded on folios 1-13, 15, 17, 19-23, the bottom and left on folios 14, 16, 18, and the top and left on folio 24. Without title-page or pagination. Folio 13 verso has in the corner the sign ⁊. which is the only signature occurring in the book. On folios 14, 16, 18, 24 (text) the letter u is always written ũ. This edition is believed by Weigel and others to be the first edition of this often-repeated work, by reason of the beauty and originality of the designs, and the sharpness of outline, which proves the impression to be an early one."

The above is a reproduction of this Block Book, executed in facsimile with the pen, by Mr. F. C. Price, and transferred to the stones, from which it has been printed. As a specimen of facsimile art it is a perfect marvel, and shows at once the superiority of this kind of reproduction to the photographic process; as any one may see by comparing it with the photographic reproduction of the present work, published by Weigel himself in 1869.

Among the treasures acquired by the British Museum at the Weigel Sale, at Leipsic, in 1872, by far the most important was this celebrated copy of the "Ars Moriendi," a Block Book executed in the best style of art prevalent at the time of its production, perfect as to the number of its leaves, and in a marvellous state of preservation.

For this remarkable production the trustees paid the sum of £1072. 10*s*, exclusive of commission, being the highest price ever paid by them for any single xylographic or printed work.

Astle on Writing: The Origin and Progress

of WRITING, as well Hieroglyphic as Elementary, Illustrated by Engravings taken from Marbles, Manuscripts, and Charters, Ancient and Modern; also some Account of the Origin and Progress of Printing. By THOMAS ASTLE, F.R.S., F.A.S., late Keeper of Records in the Tower of London, royal 4to. *with* 33 *plates* (*some coloured*), *half Roxburghe*, 20*s* 1876

Armorial, the First European, 1334-1372.

GELRE, Wapenboeck ou Armorial de 1334 à 1372, contenant les Noms et Armes des Princes chrétiens, ecclésiastiques et séculiers, suivis de leurs feudataires selon la Constitution de l'Europe et particulièrement de l'Empire d'Allemagne, conformément à l'édit de 1356, appelé la Bulle d'Or; précédé de Poésies héraldiques, par GELRE, *Heraut d'Armes*, publié pour la première fois par Victor BOUTON, *peintre héraldique*, 4 vols. impl. 4to. *a complete facsimile of the original Dutch Manuscript, transcribed and translated, with* 2000 *coloured Coats of Arms of all the Princes and Nobility of the* 14*th Century* (cost to Subscribers, £80.), *cloth boards*, £31. 10*s*

Bruxelles and Paris, 1881-86

The oldest known Armorial. Only 55 copies were printed.

Ce Wapenboeck peut être regardé comme l'Armorial officiel de l'Empire d'Allemagne au 14me siècle, et quiconque s'y trouve possède là un titre d'une incontestable valeur et d'une date rare et authentique.

Among the English Arms are those of K. Edward III, and of the Heroes of the Battles of Crecy and Poictiers.

The present Armorial is the heraldic companion to the Chronicle of Froissart.

Binns (R.W.) Century of Pottery in the City

of **Worcester**, being the History of the Royal Porcelain Works, from 1751-1851; to which is added a short account of the Celtic, Roman and Mediæval Pottery of Worcestershire; SECOND EDITION, *with* 109 *plates and woodcuts*, *hf. morocco*, £2. 12*s* 6*d* 1877

——— the same, 4to. LARGE PAPER, *with* 12 *extra photographic plates, only* 12 *copies printed for sale*, £7. 7*s* 1877

Bartsch (C.) le Peintre-graveur, 21 vols. 8vo. *the early volumes reprinted at Leipzig, with numerous plates, with the text and the oblong 4to. Atlas of* 16 EXTRA PLATES, *half morocco gilt,* £12. 12*s*
Vienna and Leipsic, 1803-71

This is the best Hand-book for Print-collectors. Copies are getting scarce.

——— The oblong 4to. Atlas of 16 *extra plates, separately,* 10*s*

WEIGEL (R.) Supplément au Peinture-graveur, Tome I: Peintres et Dessinateurs Néerlandais, sm. 8vo. *sd.* 7*s* 6*d* *Leipzig,* 1843

Bauchart E. (Q.) Les Femmes Bibliophiles DE FRANCE (XVIe, XVIIe ET XVIIIe SIÈCLES). Deux volumes grand in-8 jésus imprimés avec luxe par L. DANEL, de Lille, ornés de 43 planches d'armoiries et de 25 reproductions d'anciennes reliures, tirées en taille-douce, *sd.* £2. 8*s* *Paris,* 1886

Three hundred copies were printed on fine paper, and fifty on India paper.

Notices biographiques, formation et composition des bibliothèques, études sur les reliures, catalogues de slivres conservés dans les collections publiques et particulières, de Louise de Savoie, Anne de Polignac, Marguerite d'Angoulême, Diane de Poitiers, Catherine de Médicis, Marie-Stuart, Marguerite de Valois, Marie de Médicis, Anne d'Autriche, Marie-Thérèse, Madame de Maintenon, Madame de Chamillart, Comtesse de Verrue, Duchesse de Bourgogne, Marie Leczinska, Madame de Pompadour, Marie-Josèphe de Saxe, Mesdames de France, Madame du Barry, Marie-Antoinette, Comtesse de Provence, Comtesse d'Artois, etc., etc.

Bibliography (Early Dutch): Holtrop (J. W.) MONUMENS TYPOGRAPHIQUES des PAYS-BAS au XVe SIÈCLE, Collection de Facsimile d'après les originaux conservés à la Bibliothèque Royale de la Haye et ailleurs, 21 parts, complete in 1 vol. atlas 4to. *hf, bd.* £6. 10*s*
1857-68

—— The same, *hf. bd. red morocco, gilt top, uncut,* £7. 10*s* 1857-68

Only 200 copies printed. Indispensable to the Student of the History of Printing.

Bibles:

Biblia Sacra Polyglotta, complectentia Textus Originales, Hebraicum (cum Pentateucho Samaritano, Chaldaicum, Græcum, versionesque antiquas Samaritanam, Græcam, Chaldaicam, Syriacam, Arabicam, Æthiopicam, Persicam, et Vulgatam Latinam, cum omnium Translationibus Latinis, et apparatu, appendicibus, tabulis, etc. edidit Brianus WALTONUS, 6 vols. *fine portrait by Lombart, engraved title and other plates by Hollar, with the Royalist preface but, as usual, without the royal dedication, Lond.* 1657—E. CASTELLI Lexicon Heptaglotton, Hebr. Chald. Syr. Sam. Ethiop. Arab. et Pers. cum omnium Grammaticis, 2 vols. *portrait by Faithorne, ib.* 1669—together 8 vols. large folio, *ruled with red ink, very fine large copy in old English blue morocco, with some leaves* UNCUT, £42. 1657-69

With the book-plate of "Sr. Robert Clayton of the City of London, Knight, Alderman and Mayor thereof, Ano. 1679." I ask mournfully how many Lord Mayors of London since Sir Robert Clayton's tenure of office have been book-collectors? O tempora!

For a long account of this great work, *see* my Catalogue of Bibles, page 911.

A magnificently illustrated copy of the

HOLY BIBLE, *Baskerville's splendid edition,* folio,
ruled with red lines, bound in 4 vols. AND ILLUSTRATED WITH 830 ENGRAVINGS, *fine impressions, some proofs, with ornamental titles of architectural design, drawn in Indian ink, russia extra, gilt edges, the sides tooled in the Harleian style, by Clarke and Bedford (from the Library of Alexander Barker, Esq.),* £84. *Cambridge,* 1763

The illustrations consist of
MORTIER'S SERIES, *twelve maps and two plates on a page by* PICART *and others, fine impressions,*
"AVANT LES CLOUS," *i.e. before the damage to the last plate of the Apocalypse, late impressions of which bear the mark of the plate having been mended with nails, over* 400 *plates.*
PICART, HOUBRAKEN and HOET'S fine series, 200 *plates, some double, brilliant impressions.*

BIBLES—*continued.*

VISSCHER (J. C.) Engravings after RUBENS, TINTORET, Nic. de Bruyn, Martin de Vos, Jordaens, Bloemant, Heemskirck, Diepenbeeck, etc. 90 *plates, nearly all of large size, ruled with red lines, a fine set.*

MACKLIN'S Series, after STOTHARD, OPIE, Loutherbourg, Westall, Smirke, Hoppner, West, &c. engraved by BARTOLOZZI, Sharp, Fittler, 75 *plates.*

CASTIGLIONE (G. B.) designs engraved by Coypel, also Prints after RAPHAEL, C. MARATTI, Fra Bartolomeo, Dürer, Le Sueur, Le Brun, G. Poussin, Sadeler, &c.

The whole of the prints have been selected with great care, and the inlaying of them has been so beautifully done, as almost to defy detection.

This magnificent set of books is offered at considerably less than the original cost.

Bible Myths, and their Parallels in other

RELIGIONS: being a comparison of the Old and New Testament Myths and Miracles, with those of Heathen Nations of Antiquity; considering also their origin and meaning, 1 vol. 8vo. 600 *pp. with numerous illustrations, cloth*, 18*s* *New York, J. W. Bouton*, 1882

A summary of all the heterodox opinions about the Bible based upon such writers as Higgins, Inman, Bishop Colenso, Darwin, Hume, Josephus, Tylor, Volney, etc.

Bewick's Select Fables of Æsop and

others, a faithful reprint of the extremely rare and expensive Newcastle Edition, published by T. Saint, in 1784, 1 vol. 4to. *hf. morocco* (cost to Subscribers £5. 5*s*), *uniform with the Memorial Edition*, £3. 10*s* 1884

This is the most important work illustrated by Thomas Bewick, prior to the production of his universally-admired "British Quadrupeds" and "British Birds." The *original* Wood Engravings of the Fables, cut by him for the edition of 1784, and apparently retaining all their original sharpness, are reprinted in this new edition. The Life of Æsop, Essay on Fable, Poetical Applications, etc. (probably by Oliver Goldsmith), accompanies the Fables; and a revised Illustrated Preface, by Edwin Pearson, on the Works of Bewick, pictorially and chronologically indicating the progressive development of his artistic talents, from his earliest efforts to his most finished productions, adds greatly to the value and interest of the volume.

This superb Quarto Issue of the "Select Fables" is enriched with the three finest Portraits of Thomas Bewick, on steel and copper, ever produced. The Engraving of the full-length Portrait after Ramsay alone cost one hundred guineas. In this issue is also contained a series of "Select Supplementary Illustrations of Bewick's Genius," which embrace impressions from many of his most exquisite productions, and from a small number of those of his talented brother, John Bewick, and some of his Pupils. They include the Four Large Animals engraved by Bewick for Pidcock's Menagerie at Exeter Change, *viz.*, the Elephant, Lion, Tiger, and Zebra; Bewick's miniature Chillingham Bull, in beautiful border; a rich variety of Book Illustrations; the large Royal Arms, and other smaller specimens; exquisite examples of Heraldic or Armorial Book Vignettes, and numerous specimens of Quadrupeds, Birds, Fishes, Tail-Pieces, and Pictures for Children. Most of these are printed from the Original Wood Engravings, others from Electrotypes of the Originals; and they are presented in a style of workmanship far superior to that of many of the early copies of Bewick's Works, which now command extreme prices. These Illustrations have been collected during a lengthened period, from many reliable sources, including the sales in London of the celebrated Hugo and Jupp Collections. No expense has been spared in the production of this pleasing memento of Bewick's genius.

This new edition is printed in the best manner on Whatman paper, demy quarto, with red-line border, and may also be had bound in parchment, uncut edges, for £4. 4*s*.

The number issued was *limited to One Hundred copies*, of which very few remain for sale.

Bewick's Life; Dobson's (Austin) edition of the Memoir of Thomas Bewick, written by himself, much improved and enlarged, royal 8vo. *forming the fifth volume of the Memorial Edition, with the engravings of the* Fishes, *cloth, uncut,* £3. 3*s* 1887

Blavatsky (H. P.) Corresponding Secretary of the Theosophical Society. **Isis Unveiled:** A Master Key to the Mysteries of Ancient and Modern Science and Theology. *Nearly* 1400 *pp. cloth,* 2 *stout vols.* 8vo. £2. 2*s*

"Isis Unveiled," written by Madame H. P. Blavatsky, and published by J. W. Bouton, New York, is one of the most remarkable works, for originality of thought, thoroughness of research, depth of philosophic exposition, and variety and extent of learning, that has appeared for very many years. It purports to be "A Master-key to the Mysteries of Ancient and Modern Science and Theology." The print, paper, engravings, and binding show the taste and care for which its publisher is distinguished, and the author, besides writing a work of high merit, took great pains to make it a work of reference also, by supplying one of the best indexes that we have seen for a long time, occupying fifty-two pages."—*Philadelphia Press,* October 9, 1877.

No subject of investigation is more attractive and less understood than the Religious Philosophy of the Orientals. The religious and scientific wealth of the oldest peoples on the earth has been so jealously guarded from inquisitive foreigners by mysteries and jargon, that the many have denied the existence of anything worth seeking; and the few so discouraged by the obstacles in the road that, for the most part, they have been compelled to abandon the search.

The author, Mme. Blavatsky, enters the field well equipped. A native of Asia—her childhood passed among the Calmucks, Tatars, Persians and other Eastern peoples; her maturity among Hindus, Cingalese, Thibetans, and Egyptians—Oriental traditions, languages, literature and mythology, have long been her chief study and occupation. The immense fund of information stored up during years of thoughtful study and of observant travel in all lands, enable her to throw more light upon the esoteric philosophy of Eastern nations than, perhaps, any other writer who has contributed to the literature of this important subject.

The work is divided into two volumes: one devoted to Science, one to Religion.

The author is most careful in stating facts and opinions, always presenting quotations of undeniable authenticity. Numerous translated extracts from the Kabala, the Hermes, the Vedas, etc., are interspersed through the work, bearing at times upon themes treated by high authorities, whom she is often obliged to criticize. Among the subjects dilated upon, the review of Platonism, the discussion of the Genesis of Humanity, the Submerged Continents, the conflicting theories upon the Emigrations of Peoples, the relation of Myths of India, Persia, Scandinavia, Mexico, Peru, and other nations, to modern science and dogma, may be mentioned to give a faint idea of the scope of the work. Startling revelations respecting many physical and psychological phenomena heretofore wrapped in mystery and doubt, frequently occur, at once instructing and amusing the reader. It will be remembered with what avidity the public received and devoured a narrative of the acts of the Thugs unearthed by the English authorities in India some years ago. Our author describes, in a charming manner, the marvellous performances of Fakirs, Magicians, and Sheiks, whose "juggling tricks" delude the senses, and force upon the unwilling mind the conviction that the sources of this bewildering magic must not be sought in mere mechanical legerdemain.

To the scholar and the specialist, to the philologist, and the archæologist, this work will be a most valuable acquisition, aiding them in their labours and giving to them the only clue to the labyrinth of confusion in which they are involved. To the general reader it will be especially attractive because of its fascinating style and pleasing arrangement, presenting a constant variety of racy anecdote, pithy thought, sound scholarship, and vivid description. Mme. Blavatsky possesses the happy gift of versality in an eminent degree, and her style is varied to suit her theme with a graceful ease refreshing to the reader, who is led without weariness from page to page. The author has accomplished her task with ability, and has conferred upon all a precious boon, whose benefit the scientist as well as the religionist, the specialist as well as the general reader, will not be slow to recognize.

"In regard to the Oriental societies, I am under deep obligations to H. P. Blavatsky, the learned author of 'Isis Unveiled,' published last year by Mr. Quaritch, of London, a work that should be in all Masonic libraries. This erudite lady is secretary of the Eastern Society of Theosophists, consisting of thrice three degrees."—*The Rosicrucian and Masonic Record,* July, 1879.

Now ready, only 250 *copies printed and nearly out of print:*

A Bibliography of Printing, with Notes and Illustrations. Compiled by E. C. Bigmore and Charles Wyman, 3 *vols., foolscap* 4*to. with near* 200 *cuts of Printers' Marks, Facsimiles of Block-Prints, Portraits of Printers, etc.—Half morocco, price* £6. 6*s*

Bernard Quaritch begs to draw the attention of Bibliophiles, Librarians and Booksellers, to the valuable bibliographical Notes privately printed by the Earl of Crawford concerning literary rarities in his Library at Haigh Hall; of which he is allowed to offer a few copies for sale, at the prices affixed.

BIBLIOTHECA LINDESIANA:

CRAWFORD AND BALCARRES (Ludovic, Earl of), COLLATIONS and NOTES, *privately printed*, impl. 4to. *Roxburghe binding.*

No. 1. SANDERI BRABANTIA, 1656—1695 [*only* 10 *copies extant*], 33 *pp.* 7*s* 6*d* 1883

2. FOWLER'S MOSAIC PAVEMENTS, etc. (*only two perfect copies in existence*), 14 *pp.* 7*s* 6*d* 1883

3. DE BRY'S COLLECTION OF VOYAGES, 230 *pp. with* 33 *plates containing facsimiles of rare titles and dedication pages, so as to exhibit the more uncommon peculiarities and variations of the copies*, £3. 3*s* 1884

The Crawford Library at Haigh Hall, in Lancashire, is one of the most valuable, and certainly the most universal in it character, of all private book-collections. It comprises a very large number of books of great importance, including many which, by reason of their excessive rarity, have been imperfectly described in the standard works of bibliography. A full catalogue of the library would be a task of such magnitude that it must for the present remain a project to be executed in the future; but in the meanwhile it is considered useful to issue a number of desultory monographs on some of those rarer books of which only the most enthusiastic collectors have discovered that the accounts given by Brunet, Graesse, Lowndes, and other bibliographers, are defective and incorrect. The necessity of such a detailed and accurate description with reference to the De Bry Voyages will be readily acknowledged by all bibliophiles and students of bibliography; it is less apparent in the instance of Sander's Brabant and Fowler's Mosaic Pavements, which have not attracted so much attention as to make the rarity of perfect copies a recognized fact.

No. 4, which is now in preparation, will be a collation of the original edition of ARCHBISHOP PARKER'S HISTORY OF THE BRITISH CHURCH, giving details of each of the twenty-two copies which have survived.

No. 5 is also in preparation, and will consist of the description, with a complete facsimile, a transcript and a translation, of an OLD IRISH MANUSCRIPT ROLL, containing an ancient Chronicle, which has hitherto escaped the notice of Gaelic Scholars, and of which probably no copy is now extant beyond the one in the Crawford Library.

All these "Notes and Collations" have been and are being compiled by Lord Crawford with a laborious accuracy which is only conceivable to those who have examined and tested the work of the best bibliographers, learning over and over again how far achievement falls short of its aim in the pursuit of that difficult science.

It is contemplated at a later date to produce, with the aid of other hands, the complete catalogue of the library; the first section to be that of Oriental Manuscripts, the second that of European Manuscripts, and the remainder an alphabetical catalogue of the Printed Books. But those catalogues will be preceded by "A Report on the Bibliotheca Lindesiana" which is partly written, and will contain a history of the library and its formation. It will treat in a familiar manner on the best works in all classes of literature which are to be found at Haigh Hall, briefly denoting also those which are still *desiderata*, but which ought, according to the system of collection, to be included in the library.

Bradley's Dictionary of Miniaturists, Illuminators, Calligraphers, and Copyists, with references to their Works, and Notices of their Patrons. From the establishment of Christianity to the Seventeenth Century. Compiled from various sources, many hitherto inedited, by JOHN W. BRADLEY, Author of "A Manual of Illumination," "Attavante, Miniaturist of Florence," etc. 3 vols. 8vo. *Roxburghe, to Subscribers*, £2. 2*s* 1886

——— the same, LARGE PAPER, *Roxburghe, to Subscribers* 1886

Vol. I. (A. F.) pp. X and 363. is now ready.

The Chronicle of the Battles of Crecy and Poictiers, in Old French and English:

The Black Prince.

THE LIFE AND FEATS OF ARMS of EDWARD THE BLACK PRINCE, by CHANDOS HERALD.—A metrical Chronicle in Old French, with an English translation and notes by FRANCISQUE-MICHEL, 4to. xx. 392 *pp.* facsimile of a page of the MS. in Worcester College, Oxford (published at £2. 10*s*), *Roxburghe, reduced to* 15*s*

London and Paris, 1883

Chandos was the herald of the famous Sir John Chandos, Constable of Aquitaine, whose history is intimately connected with the Black Prince. As it was a part of his duty to attend his master on the field of battle, he must have had ample opportunity of gathering materials for "writing a good history."

He was a matter-of-fact writer, his style being vigorous and at the same time often elegant. He disclaims having any motive in common with the Jongleurs and Jogeleurs, his object being to record events as they really happened. He was an original writer and no copyist.

A great part of the events which he relates, he himself appears to have personally witnessed, and the remainder he has collected from eye-witnesses.

In the first part he notices the youth of Edward, his object being to introduce his hero, before bringing him forward into active life. The landing at La Hogue, the conquest of Cotentin and the progress of the army is passed over quickly until the meeting with the French forces at CRECY; but we get more minute particulars when we come to the description of the battle of POITIERS, which is described at considerable length as he heard it from an eye-witness of that great victory.

Among the events of the following years he mentions the marriage of the Black Prince with the Countess of Kent, and his proceeding with his bride to Bordeaux, as Governor of Aquitaine.

The account of the War in Spain occupies more than one-third of the poem. The application of Don Pedro to the Prince, the conduct of the Free Companies and Don Enriqué, the correspondence with the King of Navarre, the Passage of the Pyrenees, etc., are recorded; as also the re-taking of Limogoes, the fall of La Rochelle, and the attempt of the Prince and his father to relieve Thouars.

The poem closes with a very affecting account of the last illness and death of the Black Prince, to which is added the Epitaph upon his tomb in Canterbury Cathedral, with a list of the different officers who served under him in Aquitaine.

The poem was composed about the year 1386 or a little earlier.

The original MS. in oblong 8vo. consisting of 61 leaves, in vellum, is remarkably well written; and ornamented with illuminated capital letters. It was formerly in the collection of Sir William Le Neve, Mowbray, and afterwards Clarencieux Herald; then in that of Sir John Clopton; later on it fell into the hands of Dr. George Clarke, Fellow of All Souls' College, who bequeathed it to Worcester College, where it still remains.

The names of Englishmen are spelled correctly, and the chronology is exact. The Epitaph on the Black Prince at the end is the very same that the Prince ordered in his will.

M. Francisque-Michel has reconstituted a critical text in the exact form of the original, his English translation being fluent and trustworthy. His work entirely supersedes the Rev. H. O. Coxe's edition of this MS. issued for the Roxburghe Club.

Blake, Muir's Facsimiles:

viz.: The Visions of the Daughters of Albion, 4to. £3. 3*s*

The Book of Thel, 4to. £2. 2*s*

The Act of Creation, *a single plate*, £1. 1*s*

The Songs of Innocence, 1789, 8vo. printed on 4to. paper, *not sold separately*

Songs of Experience, 4to. 28 *admirably coloured plates, exact reproductions of the scarce originals*, 1794, £7. 7*s*

The Hamilton Palace copy of the Songs of Innocence and Experience can be had from me for £170.

THE MARRIAGE of HEAVEN and HELL, 4to. *uniform with works already issued*, £3. 3*s* 1885

THERE IS NO NATURAL RELIGION, 4to. *preface, and* 21 *tinted plates*, £1. 1*s* 1886

MILTON, a poem in two books, by WM. BLAKE, 1804, facsimiled by Muir, Watts, and Druitt, 4to. 4 *ll. of printed text*, 45 *coloured plates in facsimile, and a letter o* 2 *leaves, sd.* £10. 10*s* 1886

"It was soundly observed by Mr. Gilchrist, in his Life of William Blake, that the artist's designs could only very inadequately be translated by any engraver's copy. In spite of all recent improvements in mechanical art-reproduction, this truth has lost none of its force. Faithful simulation of Blake's work necessitates the employment of means as nearly identical with the artist's arbitrary method as it is possible to command. This, of course,

BLAKE, MUIR'S FACSIMILES—*continued.*

demands deft handicraft and genuine artistic sympathy. Mr. William Muir's facsimile of The Book of Thel is an admirable specimen of the art of reproduction carried out in the only spirit permissible with Blake's works. The excellent edition of facsimiles of which The Book of Thel is an example is limited to fifty copies of each work, which, it may be mentioned, are to be obtained of Mr. Bernard Quaritch of Piccadilly. Genuine copies of Blake's works vary somewhat in the colour of the lettering and the quality of the tints used in the designs. Mr. Gilchrist, we believe, speaks of the text of The Book of Thel as red, whereas in Mr. Muir's facsimile of the British Museum copy it is yellow approximating to dead gold. Mr. Muir's copy preserves all that is individual and spiritual in the original, besides rendering the technical qualities with singular fidelity. It is almost entirely produced by hand labour, and should give the utmost satisfaction to all lovers of Blake for whom the excessively rare originals are beyond attainment.

"The exact extent of hand-work in Blake's poems and poetic books is still a problem. The marvellous designs in the fine copy of The Song of Los in the British Museum greatly exercised the criticism of D. G. Rossetti; they could not, he admitted, be absolutely the work of Blake's hand; yet he was unable to detect the auxiliary process employed by the artist. The pure and tender colour, the limpid tints, the exquisite charm and simplicity of the designs in The Book of Thel suggest no such mysteries of technique; the work is akin to The Songs of Innocence and Experience, and belongs to the saner and diviner category of Blake's imaginations. When Mr. Muir undertakes The Song of Los, we trust that he and his able fellow-labourers will consult the British Museum example. In addition to The Book of Thel, Mr. Muir has issued facsimiles of The Songs of Innocence, The Visions of the Daughters of Albion, and the very characteristic design, The Act of Creation."—*The Saturday Review*, August 29th, 1885.

Blake's Works; MUIR'S FACSIMILES, *folio series No.* 1:

AMERICA, a Prophecy, by William Blake, 1793, *sd.* £4. 4*s* *Edmonton*, 1887

Only 50 copies were produced. It is almost impossible to obtain an original copy even at great cost.

Little Tom The Sailor.

Broadsheet, on old hand made paper, *proofs*, £1. 1*s*

Block-Books:

HOLY CROSS: Geschiedenis van het heylighe Cruys; or the History of the Holy Cross, reproduced in facsimile from the original edition printed by J. Veldener in 1483, text and engravings by J. Ph. Berjeau, sm. 4to. (published at £1. 5*s*), *bds.* 20*s* 1863

Introduction, 12 pp. History of the Holy Cross, text (in modern type) with illustrative extracts from the Golden Legend and ancient French MSS. 60 pp. The facsimile, 64 woodcuts on 33 leaves, with text at foot.

SPECULUM Humanæ Salvationis: le plus ancien Monument de la Xylographie et de la Typographie réunies, reproduit en facsimile avec introduction historique et bibliographique, par J. P. Berjeau, impl. 4to. *including facsimiles of the* 116 *woodcuts, cloth* (published at £4. 4*s*), £2. 10*s* 1861

Title and Introduction, 72 pp. The *Speculum* in modern type, 33 pp. The *Speculum*, in *facsimile*, 63 leaves printed on one side, and including 116 distinct designs, on Dutch-made paper of precisely the same texture and tint as the original. Only 155 copies were printed, and the book is now out of print.

This block-book, supposed to have been executed about 1435, is of the greatest interest in the history of the origin of typography, as well as of popular education. It is a Pictorial Scripture History, that is to say a picture of a certain subject from the Old or New Testament is given, with a more or less brief account in black letter underneath it, of the personages or scenes intended. Each page has a double subject. As regards the drawing we hold it to be, though rude, very artistic. There is a decided character and an expression in the figures that are almost worthy of Albert Dürer. Nothing is feeble, though much is quaint. The draperies are simple and effective, and there is no crowding of figures, but a judicious grouping of from two to five personages in each, with backgrounds of trees, hills or houses, as in the works of the early Masters.—*See Home and Foreign Review*, April, 1863.

Boyne (W.) Yorkshire Tokens, issued in the

17th, 18th, and 19th centuries, 4to. 33 *plates, cloth*, 24*s*

Headingley, privately printed, 1858

Only 150 copies were printed, of which 50 remain.

These Tokens were issued by Tradesmen, Overseers of the Poor, etc., in gold, silver, brass and copper; the volume includes also the SEALS of all the Corporations in Yorkshire.

These copies comprise plates of Coins and Seals, numbered 1-15; Ecclesiastical Seals, numbered 1-16; unnumbered plates: 2 plates of Seal—in all 33 plates.

Birch (Walter de Gray) and Henry Jenner

Early Drawings and Illuminations: an introduction to the study of illustrated MSS. with a Dictionary of subjects in the BRITISH MUSEUM, 8vo. *with 12 photographic facsimiles from pictures in old Greek, English, French, Italian, German, and Flemish MSS.* (pub. 16*s*), *cloth*, 7*s* 6*d* 1879

An Index to the Iconography of the MSS. in the British Museum; extremely useful for students and artists. Any one who desires to know how any given subject or conception was treated in the Middle Ages (A.D. 400—1500), or where the portrait of any historical or celebrated personage of those times may be found; or, what was the authentic form of any utensil, article of costume, weapon or piece of armour in any of the centuries comprised therein, —has only to look into this DICTIONARY to find an INSTANT REFERENCE to what he wants.

Two volumes are ready:

Bullen's Old English Plays: a New Series, [Nabbes, Rowley, Davenport] edited by Bullen, in 4 vols. 4to. *bds.* £4. 4*s* *July*, 1887

"When I proposed to include in my COLLECTION OF OLD ENGLISH PLAYS, 4 vols. fcap. 4to., select plays of Thomas Nabbes, William Rowley, and Robert Davenport, I was asked by several subscribers to edit the complete works of these three authors. It was long before I could make up my mind to accede to the request. For lovers of the English drama every play written before 1640 has a certain amount of interest, but it is absurd to claim importance for the works of lesser dramatists. Three of Nabbes' plays—*The Bride, Tottenham Court*, and *Covent Garden* —are very readable; the curious moral masque *Microcosmus* was pronounced by Hazlitt to be 'not without poetry, elegance, and originality;' some of the miscellaneous poems are clever; and the two tragedies *The Unfortunate Mother*, and *Hannibal and Scipio*, though not remarkable for any striking merit, are far from being contemptible. There is certainly no pressing need for a collection of Nabbes' works; but I am inclined to think that those who possess my edition of John Day (which has advanced considerably in value, and is now difficult to procure) will like to have a complete edition of Nabbes. It surprised me to find that so many readers were interested in Day. If I had printed double the number of copies I could easily have disposed of them all; but, in my opinion, large editions of minor playwrights are undesirable.

"Rowley's five plays, *All's Lost by Lust, The Birth of Merlin, A Match at Midnight* (in which I suspect that Middleton had a hand), *A Shoemaker 's a Gentleman*, the wretched play of *The Thracian Wonder*, and the excellent comedy *A New Wonder, a Woman never Vexed*, together with the prose-tract *A Search for Money*, and some miscellaneous verses, will make a thick volume. Davenport's three interesting plays, *King John and Matilda, A New Trick to Cheat the Devil*, and *The City Nightcap*, together with a large number of poems, partly printed and partly preserved in MS., will fill a volume of some four hundred pages. Nabbes' complete works will require two volumes. They could only be crowded into one volume by using unpleasantly small type.

"The four volumes will be printed in the same style as my *Collection of Old Plays*. As before the impression will be strictly limited to 150 copies, so that subscribers will have the satisfaction of knowing that the books are likely to become scarce and rise in value. The subscription price will be a guinea a volume.

"A few words in conclusion. I am convinced that in public or private collections many old plays, some of them perhaps of the very highest interest, are still preserved in MS.—plays that have never been examined by any competent scholar. We know that at the closing of the theatres in 1642 actors took into their keeping MS. plays belonging to the companies to which they were attached; we know that Francis Kirkman, the publisher, had in his possession at the time of the Restoration 'several Manuscripts of this nature written by worthy authors;' and we know that the authorities of Dulwich College in the last century exchanged for volumes of controversial divinity the MS. plays which Cartwright the actor bequeathed to the College. It seems to me incredible that all these plays should have perished. I suspect that some are hidden away in libraries, others rotting in lumber-rooms. It is my anxious desire to recover these lost plays. I shall be indeed grateful to anybody who will aid me in the search."—*A. H. Bullen.*

Butler's Hudibras, WITH NOTES, BY DR. GREY, 3 vols. in 6 parts, impl. 4to. *portraits and woodcuts*, INDIA PROOFS, LARGEST PAPER, *with the series of* 60 PORTRAITS BY COOPER, INDIA PROOFS, *added, uncut*, £20 1819

Only 250 copies printed of the Largest Paper issue; this is No. 3.

Just Privately Printed by PRINCE GRÉGOIRE GAGARINE.

Byzantine Art. Sujets tirés des Saint Evangiles d'apres les sources les plus Anciennes, 1 vol. folio, *consisting of* 40 *superb plates*, PRINTED IN GOLD AND COLOURS *by Lemercier, of Paris, in a Portfolio*, £5. 1887

———— the same work, "EDITION DE LUXE," LARGE PAPER, *in Portfolio*, £8. 1887

The following is the Dedication : " A sa Majesté Impériale Marie Feodorovna Impératrice de toutes les Russies. J'ai essayé de rajeunir de vieilles sources Byzantines, qui expriment les sentiments chrétiens avec la simplicité des premiers temps. D'autres, jé n'en doute pas, rénssiront mieux que moi, & j'espère que la permission de placer ce travail sous la protection de Votre Auguste Nom servira d'encouragement à ceux qui voudront bien poursuivre cette voie, en travaillant au progrès de l'art chrétien en Russie. De Votre Majesté Impériale le très humble sujet Prince Grégoire Gagarine."

TABLE DES SUJETS.	INDICATION DES SOURCES.
1. Frontispice . . .	
2. Nativité de la Ste. Vierge . .	Ménologe Basilien.
3. Présentation au Temple de la Ste. Vierge.	Ménologe Basilien.
4. Annonciation . . .	Mosaïque de Kiew.
5. Nativité de N. S. I. C. . .	Evangile de Ghélath.
6. Présentation au Temple. Adoration des Mages . . .	Ménologe Basilien. Ivoire des Uffizj.
7. St. Joseph Averti. Fuite en Egypte .	Ménologe Basilien. Evangile de Ghélath.
8. I. C. à 12 ans parmi les docteurs .	G. G.
9. Baptême	Evangile de Ghélath.
10. Vocation de St. Pierre. Sermon sur la Montagne . . .	Mosaïques de Ravenne.
11. I. C. guérit les aveugles et les malades .	G. G.
12. Le paralytique. Les deux aveugles .	Mosaïques de Ravenne.
13. 1er. et 2de. multiplication des pains .	Mosaïques de Ravenne.
14. L'hémoroisse	Evangile de Ghélath.
15. Le denier de la veuve . .	Mosaïque de Ravenne.
16. La Samaritaine . . .	Manuscript 510 de la bibliothèque natle. de Paris.
17. Résurrection du fils de la veuve .	G. G.
18. La femme adultère . . .	G. G.
19. Le bon pasteur . . .	Tombeau de Galla Placidia à Ravenna.
20 Parabole du mauvais riche . .	G. G.
21. I. C. dans la maison du pharisien .	G. G.
22. Marthe et Marie . . .	G. G.
23. La Transfiguration . . .	Mosaïque du Musée du Louvre.
24. La Ste. Céne . . .	Mosaïque de Ravenne. Evangile du mont Athos.
25. Baiser de Judas. Pilate se lave les mains .	Mosaïques de Ravenne.
26. Crucifiement . . .	Manuscrit 510 de la bibliothèque natle. de Paris.
27. Les Stes. femmes au Tombeau . .	Evangiles de Ghélath et de Trébizonde.
28. Incrédulité de Thomas . .	Ivoïre du Vatican.
29. Ascension	Evangile de Ghélath.
30. Descente du St. Esprit . .	Evangile de Trébisonde.
31. Assomption de la Ste. Vierge . .	Manuscrit du mont Athos.

CAROLI V POMPA CORONATIONIS ET POMPA FUNEBRIS, 77 *plates from Designs by J. N. Hogenberg, Lucas and John Dueticum*, square folio, *plate* 30 *of Pompa Coronationis supplied by a Drawing, and plate* 5 *wanting, as well as a portion of plates* 4, 23 *&* 26 *of Pompa funebris, half red morocco*, £25. *Hagæ, H. Hondius*, 1619

*** Pageant of extraordinary rarity.

The late Sir W. Stirling paid, in 1877, £210 for an equally imperfect copy.

Carter. Specimens of the Ancient SCULPTURE and PAINTING now remaining in England, with Historical and Critical Illustrations by Douce, Gough, and Milner, new edition, arranged in Topographical order with notes by Sir S. R. Meyrick, Dawson Turner, and John Britton (edited by HENRY G. BOHN), royal folio, *with* 120 *large engravings, many of which are coloured, or illuminated* (originally published £15. 15*s*), *hf. bound morocco, uncut, top edge gilt*, £3. 15*s* 1838

Lady Archibald Campbell's RAINBOW MUSIC, the Philosophy of Harmony in Colour Grouping, obl. 4to. *fancy wrapper*, 1*s*

"Lady Archibald heads her essay with a quotation from the 'Reign of Law'—'Every one truth is connected with every other truth in this great Universe of God;' and her argument is to show that art is under the domination of law, and that the greatest of artists—using that word in its widest sense—have done their work subject to scientific method. She brings this argument to bear on room-decoration, which is the subject of the essay, and calls her idea 'the philosophy of harmony in colour grouping.' The music-colour theory, having for its central idea the correlation of sonnet and colour, is touched upon skilfully enough, and a scale of corresponding sonnets and colours given; but we cannot but think the theory the mere fanciful production of order-loving brains. Lady Archibald writes in a clear and graceful style, and goes straight to the heart of her subject."—*Glasgow Herald*, August 20, 1886.

Important Archæological Work on Spain.

Carderera y Solano, Iconografia Espanola, coleccion de Retratos, Estatuas, Mausoléos, y demas Monumentos inéditos, de Reyes, Reinas, grandes Capitanes, escritores, y otros personages celebres de la nacion, desde el siglo XI hasta el XVII, copiados de los originales; con texto biografico y descriptivo *en Espanol y Frances*, 2 vols. royal folio, 92 *fine plates of Portraits, Sculptures, Bas-Reliefs, taken from original Paintings and Sculptural Monuments, nine of which are beautifully* illuminated in gold and colours, *hf. mor. gilt tops, uncut*, £7. 10*s Madrid*, 1855-64

——— the same, **Grand Papier Vélin,** *hf. morocco, gilt tops, uncut*, £20. 1855-64

One of the most magnificent books on the Art-Monuments of Spain, and probably superior to any other in the accuracy and learning of its author. The series of illustrations was selected from works of art which were excellent by reason of their historical character or the beauty of their execution. Only 275 copies were printed, of which about 150 were absorbed by subscribers amongst the aristocracy of Spain. The book may therefore be regarded as virtually unpublished, and as likely before long, in consequence of its intrinsic worth and the short supply of copies, to become a costly rarity.

"His great work, the 'Iconografía Española,' published in 1853 and 1864, contains seventy-four 'portraits, statues, and mausoleums,' dating 'from the eleventh to the seventeenth centuries.' Not only the original drawings, but the text in Spanish and French, were his own work. Amongst the gems of this collection may be named the bas-reliefs of Charles V and his Empress, attributed by Cean Bermudez to Pompeo Leoni, and now in the Museum at Madrid; portraits of Philip II when young, and in his old age; the unhappy Don Carlos, Don Juan de Austria, Philip's wives, and the famous 'one-eyed' Princess of Eboli. That of Hernan Cortés is exquisitely finished. He executed several copies of portraits after Goya, which have never been published, notably that of the famous Andalusian beauty 'La Duquesa de Alva.' The mantilla, maja jacket, short black lace dress, silk stockings, and high-heeled shoes indicate the provincial costume of the 'duchess of the period' to perfection. That of Maria Luisa, the less beautiful and austere wife of Charles III, indicates Goya's character. He seems never to have flattered his sitters, even when nature had been gracious to them. Maria Luisa de Borbon, Duchess of San Fernando, figures in an empire dress, with a head-gear of feathers; and albeit nature had forgotten to favour her, the wayward artist painted her as she lived, plain and dowdy."—*Athenæum*, April 10th, 1880.

Caricatures: H. B. POLITICAL SKETCHES, A PERFECT SET, giving an unrivalled Series of Political Portraits, and forming an Illustrated Record of the most important and interesting Events which have taken place in this country from the year 1829 to March 19, 1851, 9 vols. folio, 917 *plates, with an 8vo. key to plates* 1-600 (pub. £92), *half morocco, gilt edges*, £63. 1829-51

"In the death of the elder Mr. Doyle—father to the graceful and facile artist whose 'Pips his Diary,' and 'Brown, Jones, and Robinson,' have won him such well-deserved fame—British humorous art has sustained a very great loss. Mr. Doyle was the celebrated H. B., a political caricaturist whose works, from 1829 to 1850, aroused a degree of interest in England which more than once approached the proportions of a *furore*."—*Daily Telegraph.*

An interesting and important COLLECTION of 135 POLITICAL and DOMESTIC CARICATURES, including examples of Isaac Cruikshank, Woodward, Rowlandson, Gillray, Sayer, and others, *some very early and rare specimens, &c. mostly* COLOURED, *the whole mounted in an old folio scrap-book, bound in russia*, £25. 1784, *etc.*

Including a Comic Dance of Death, *coloured*—Twenty mezzotint plates, with verses underneath, of London Cries, Sailors and Soldiers Ashore, etc. *published by Lawrie and Whittle*, 1794—Illustrations of Tristram Shandy, by Bunbury—Caricatures of Fox, Burke, Bonaparte, and others—The Monkey Merchant, by Rowlandson, *coloured*, etc.

Catalogues of Libraries:

HARTLEY: Catalogue of the Library of Leonard Lawrie Hartley, Part I (10 days' sale, June, 1885), roy. 8vo. *sd.* 2*s* 6*d* *Puttick's*, 1885

——— the same, roy. 8vo. *with prices and names, sd.* 20*s*

Works on the history and topography of Great Britain. Including one of the finest copies of the first folio Shakspere in existence.

OSTERLEY PARK: Catalogue of the important collection of books of the Right Hon. the Earl of Jersey (8 days' sale, May, 1885), roy. 8vo. *sd.* 2*s* 6*d* *Sotheby's*, 1885

——— the same, *with prices and purchasers' names, sd.* 18*s* 1885

——— the same, impl. 8vo. LARGE PAPER, *priced and named*, £1. 5*s* 1885

This library contained nine Caxtons, of which the "King Arthur" (1485) sold for £1950; the "Tullyus de Senectute" (1481), £350; the Gower "Confessio Amantis" (1493 pro 1483), £810; Le Fevre, "Recuyell of the Historyes of Troye" (*n. d.*), £1820; Vergyle, "Boke of Eneydos" (1490), £235. All these were bought by Bernard Quaritch. The sale realized £13,007. 9*s*.

RUSSELL: Catalogue of the first portion of the library of the Rev. John Fuller Russell (5 days' sale, June-July, 1885), roy. 8vo. *sd.* 2*s* 6*d* *Sotheby's*, 1885

——— the same, *priced and named*, 10*s* 1885

——— the same, impl. 8vo. LARGE PAPER, *priced and named*, 14*s* 1885

SYSTON PARK: CATALOGUE of an important portion of the Library of the late Sir John Hayford THOROLD, removed from Syston Park (8 days' sale, December, 1884), *sewed*, 2*s* 6*d* *Sotheby's*, 1884

——— the same, *priced, with names of purchasers*, £1. 1884

——— the same, LARGE PAPER, impl. 8vo. *priced and named, sd.* £2. 1884

Only 25 Large Paper copies were printed. This sale will remain memorable, having included the Mazarine Bible, 2 vols. folio, 1455, and the 1459 Psalmorum Codex, on vellum, in superb and perfect condition (both bought by me). The total was £28,001. 15*s* 6*d*.

The HAMILTON PALACE LIBRARIES.

The BECKFORD LIBRARY, portion I, A—Fuseli, sold June 30—July 13, 1882, 8vo.

——— part II, G—M, sold December 11—23, 1882, 8vo. 5*s*

——— part III, N—T, sold July 2—14, 1883, 8vo. 5*s*

——— part IV, U—Z and Supplement, sold Nov. 27—30, 1883, 8vo. 2*s* 6*d*

——— The HAMILTON LIBRARY, sold May 1—9, 1884 1*s*

——— List of PRICES and PURCHASERS' Names *each sale* 2*s* 6*d*

——— The above 5 parts complete, with the printed list of prices, *hf. bound*, 30*s* 1882-84

HAMILTON PALACE LIBRARY Catalogues, LARGE PAPER, *including* List of Prices and Purchasers' Names, the 5 parts complete, impl. 8vo. *in bds.* £2. 2*s* 1882-84

These 5 portions of the Hamilton Palace Libraries, 48 days' sale, realized £86,447. 10*s* 6*d*.

SUNDERLAND LIBRARY: Sale Catalogues of the Sunderland or Blenheim Library (sold by order of the late owner, His Grace the DUKE of MARLBOROUGH), portions I-V, A-Z, 8vo, *with the printed prices, hf. calf*, £2. 17*s* 6*d* *Separately:* 1881-3

——— part I, A—Chardin, *out of print* and cannot be sold separately

——— part II, Chardin—Germanus, sold April 17-27, 1882 5*s*

——— part III, Germon—Martialis, sold July 17-27, 1882 2*s*

——— part IV, Martinez—Saint-Andiol, sold Nov. 6-16, 1882 5*s*

——— part V, Saint Evremond—Zeter, sold March 19-22, 1883 2*s*

——— List of PRICES and PURCHASERS' Names *each sale* 1*s* 6*d*

The SUNDERLAND LIBRARY SALE Catalogue, LARGE PAPER, 6 parts, impl. 8vo. *with the prices*, £4. 4*s* 1881-28

These 5 parts realized £56,581. 6*s*.

CRAWFORD. CATALOGUE of the Library of the Right Hon. the Earl of Crawford, first portion 10 days' sale, June 1887, roy. 8vo. *with list of prices and purchasers' names, sd.* 8*s* *Sotheby's*, 1887

Celtic Society: Publications of the Celtic Society, 6 vols. complete, roy. 8vo. *cloth*, £3. *Dublin*, 1847-53

Contents:

1 The Book of Rights, a treatise on the privileges of the Ancient Kings of Ireland, ed. with a translation and notes by J. O'Donovan, 7*s* 1847

2. Cambrensis Eversus, or Refutation of the Authority of Giraldus Cambrensis on the History of Ireland, by Dr. John Lynch (1662), ed. etc. by the Rev. M. Kelly, 3 vols. 30*s* 1848-52

3 Miscellany of the Celtic Society, 4*s* 1853

4 The Battle of Magh Lena, an ancient historical tale, ed. by E. Curry, 10*s* 1853

When these six volumes had been published, the Celtic Society became incorporated with the Irish Archæological Society, which see.

Chamberlaine's Imitations of Drawings from the Great Masters in the Royal Collection, engraved by Bartolozzi and others, impl. folio, 74 *fine plates, mostly tinted*, including, in addition, "Ecce Homo" after Guido, and the scarce Series of Anatomical Drawings (pub. at £12. 12*s*), *richly hf. bound morocco, gilt edges*, £5. 5*s* 1796

Claude, Beauties of, containing 24 of his choicest Landscapes, beautifully engraved on steel, by Brumley, Lupton and others, with Biographical Sketch of Claude, and portrait, roy. folio (pub. at £3. 12*s*), *in a portfolio, morocco back*, £1. 1825

Claude's Liber Veritatis, a Collection of 300 Prints after the original designs of Claude; in the Collection of his Grace the Duke of Devonshire, Richard Payne Knight, the British Museum, &c., engraved by Richard Earlom, in the manner and taste of the Drawings. To which is added a descriptive Catalogue of each Print; together with the names of those for whom, and the places for which, the original Pictures were first painted (taken from the handwriting of Claude on the back of each drawing), and of the present possessors of many of the Original Pictures, 3 vols. folio (pub. at £31. 10*s*), *hf. bd. morocco extra, richly gilt backs and gt. ed.*, £12. 12*s* 1777-1819

To this edition has been added a revised list of the plates, with addition of the prices at which the pictures have been sold, and to whom. This was compiled for Mr. Bohn by the late Mr. John Smith, the eminent picture dealer. The impressions are modern from the original coppers.

Now ready, the Fifth Edition of

Cohen, GUIDE de l'AMATEUR de LIVRES à GRAVURES du XVIIIe Siècle, par le Baron Roger Portalis, 8vo. 756 *pp., double cols., sd.* 20*s* *Paris*, 1886

——— the same, Dutch Paper, royal 8vo. £2. 1886

Succès constant qui a accueilli toutes les éditions de ce guide et le prix élevé (40 à 50 fr.) qu'acquiert dans les ventes celle citée plus haut, nous ont engagé à en préparer une cinquième édition.

Nous avons prié M. le baron Roger Portalis, auteur bien connu des Dessinateurs d'illustrations et des Graveurs au XVIIIe siècle par conséquent bien compétent en la matière, de vouloir bien corriger et completér le travail de M. Cohen.

Nous avons cru devoir augmenter encore ce guide en y joignant les livres relatifs aux voyages, aux description de pays et les grandes collections d'ouvrages sur les arts.

A l'heure actuelle, les épreuves sont prêtes à être données à l'imprimeur, nous espérons donc pouvoir faire paraître cet ouvrage avant la fin de l'année et nous engageons MM. lea amateurs à vouloir bien nous envoyer dès à présent leur souscription.

Le tirage limité de cette édition (1000 exemplaires sur papier vergé ordinaire et 100 sur grand papier de hollande), nous fait craindre de ne pouvoir suffir à toutes les demands.

Collations:

DE BRY'S Voyages, in German; Collation of the First Editions, 2 *leaves*, folio, *suitable for binding with the work*, 7*s* 6*d*

HULSIUS' Voyages, Collation of, 8 *pages*, sm. 4to. *printed for binding with the work*, 7*s* 6*d*

Coney's Engravings of Foreign Cathedrals, HOTELS DE VILLE, TOWN HALLS, and other remarkable Buildings, containing some of the grandest examples of Gothic Architecture in France, Holland, Germany, and Italy, 33 *fine large plates*, impl. folio (pub. at £10. 10*s*), *with descriptive text in French and English, half morocco*, £3. 16*s* 1832

Constable's Graphic Works, many of them now first published, comprising 40 large and highly finished mezzotinto engravings on steel, by David Lucas; with short descriptive Letterpress, by C. R. Leslie, R.A., folio (pub. at £5. 5*s*), *half red morocco extra, gilt top*, £2. 2*s* 1855

Cornwall. Vivian's (Lt. Col.) Visitations of THE COUNTY OF CORNWALL (with an Index), complete in 17 parts, 4to. bound in one vol. *half morocco, top edge gilt, uncut*, £4. 5*s* *Exeter, Privately printed*, 1880-87

The Subscription List is now closed; not a copy remains for sale with the author, who has transferred the few unsold copies to me.

The Heralds' Visitations of Cornwall in the years 1530, 1573, and 1620 are partially contained in a Manuscript Collection generally known as the "Harleian MSS.," and have never yet been published. They are now offered to Subscribers in a comprehensive form, the descent of each family being brought down, where possible, to the present day, from authorities such as Wills, Inquisitions post mortem, Parish Registers, Deeds, Family Records, &c., every effort being made to secure accuracy, and to produce a standard work of authority on Cornish Genealogy. Numerous pedigrees of families, not contained in the Heralds' MSS., are introduced, showing family descent and connection, and in cases where a family migrated into Cornwall from another county the Visitation pedigree of the family in that county is added. The Arms and Crest of every family are given.

This work has elicited the following among numerous notices:

SIR ALBERT W. WOODS, Garter King of Arms, London—"It will prove a valuble addition to County Visitations."

SIR J. BERNARD-BURKE, C.B., LL.D., Ulster King of Arms, Dublin, author of "Burke's Peerage and Baronetage," "Burke's Landed Gentry," &c.—"The 'Visitations of Cornwall' are admirably edited, and will form a most valuable contribution to genealogical literature."

G. E. COKAYNE, ESQ., Lancaster Herald, College of Arms, London—"Let me congratulate you on your rapid progress, and thank you for the valuable matter you are giving us."

The Genealogist, October, 1879—"So far, then, as to the genealogies of the ancient Cornish houses at least, we are promised that they shall no longer remain an unwritten page of history. The pedigrees recorded at these three Visitations are not only about to be published as originally recorded, but will be completed from sources such as wills, inquisitions post-mortem, register extracts, fines, and other documents of public record as far as can be, and extended whenever possible to the present representatives.

"A cursory glance at those already printed in Col. Vivian's book is sufficient to satisfy the reader that no labour has been spared, or stone left unturned, to identify the Cornish noblesse of the day with their ancestors of the sixteenth and seventeenth centuries. The genealogy of the house of Arundell alone occupies thirteen out of the forty pages of the first part of the book, and gives its pedigree in an unbroken line from Roger de Arundell, described in the Doomsday Book as holding lands in Dorset and Somerset, to the male representatives of the family now."

"We are glad to hear that it has already met with sufficient support to ensure its completion, and commend it to all interested in Cornish genealogy as a most valuable record of the ancient families of one of the least noticed but most interesting Counties in the Kingdom."

Cornwall :

MACLEAN (Sir John, f.s.a.) Parochial and Family History of THE DEANERY OF TRIGG MINOR, in the County of Cornwall, 14 parts forming 3 vols. 4to. *with numerous maps, plates, and woodcuts of Mansions, Monuments, Inscriptions, Archæological Relics, etc. and many folding tables of Pedigrees.*

For a short time only, a copy may be had in parts below the original subscription price of £5. 14*s* for £3. 10*s*

—— or, in 3 vols. cloth, £4. 1868-79

The future selling price will be £8. 8*s*.

Alike as a work of Family and Topographical History, and a learned contribution to English Archæology, the work is of high importance. Only a small number of copies was printed, of which there is now left but a fractional remainder. It will undoubtedly before long rise in value; not only from exhaustion by local purchasers but also by dispersion amongst the many book-lovers throughout the kingdom who take an interest in Cornwall. The Indexes of Names are very full and satisfactory.

The book begins with the Primeval and early Christian Monuments of the County, and then proceeds in monographs of Parishes as follows :—Blisland, Bodmin, St. Breward, Egloshayle, St. Endellion, Forrabury and Minster, Helland, St. Tudy, Tintagel and Trevalga, St. Teath and Temple, St. Minver, St. Mabyn and Michaelstowe, Lanteglos juxta. Camelford and Advent, and Lesnewith, Lanowe alias St. Kew.

DUNKIN (E. H. W.) Monumental Brasses of Cornwall, *sixty-two illustrative plates*, with Descriptive, Genealogical and Heraldic Notes, royal 4to. *cloth*, 30*s* *Printed for the Author*, 1882

WILLIAMS (R.) Lexicon Cornu-Britannicum : Dictionary of the Ancient Celtic Language of Cornwall, in which the words are elucidated by copious Examples from Cornish Works, with translations, and the Synonyms in Welsh, Armoric, Irish, Gaelic, and Manx, 3 parts in 1 vol. 4to. 400 *pp. cloth*, £2. 2*s* *Llandovery*, 1862-65

—— the same, parts II and III, 4to. containing General Title, Preface and pp. 145-400, *completing the work*, *sd.* 15*s* 1862

Very few copies remain for sale.

Chalcographical Society (The International) a set of the Issues for the first year, 1886, *consisting of 22 facsimiles of Early Italian and German Engravings, some of them being very large, with descriptive text in English, French, and German*, 2 portfolios, £3. 3*s* *Berlin*, 1886

Contents :

1.	Italian School.	Unknown Florentine Engraver, "Battle of the Hose."
2.	„ „	Bacio Baldini (?) Circular Ornamental Design.
3.	„ „	„ „ "The Sibyls," 12 *plates*.
4.	„ „	„ „ "Christ before Pilate," and "The Scourging of Christ."
5.	„ „	Unknown Engraver, Bust of Orpheus.
6.	„ „	Leonardo da Vinci (?) Bust of a Young Woman.
7.	„ „	Girolamo Mocetto, "The Virgin Enthroned, with Saints."
8.	German School.	Unknown Engraver, "Battle of the Hose."
9.	„ „	Unknown Master, "Check to the King."
10.	„ „	Unknown Engraver, Studies for Adam and Eve.
11.	„ „	Albrecht Dürer, "Hercules, Nessus, and Deianeira."

Already out of print, and very scarce. The whole of the edition was subscribed for before it was ready for issue.

Cotman's Engravings of the Sepulchral BRASSES in NORFOLK and SUFFOLK, tending to illustrate the Ecclesiastical, Military, and Civil Costume of former ages, as well as to preserve Memorials of the most ancient Families in those Counties; with Letterpress Descriptions, an Introductory Essay on Sepulchral Memorials by Dawson Turner, and Notes by Sir Samuel Rush Meyrick, Albert Way, and Sir Harris Nicolas; also a General Index, new and greatly enlarged edition, containing 173 plates, two of which, being enamelled brasses, are *splendidly illuminated*, in 2 vols. small folio, *the size of Stothard's Monuments, hf. bound morocco, uncut, top edges gilt*, £6. 6*s* 1839

——— the same, LARGE PAPER, 2 vols. impl. folio (uniform in size with the Architectural Etchings), *hf. bound mor. uncut, top edges gilt, scarce*, £8. 8*s* 1839

Costume, Cyclopædia of: or a DICTIONARY of DRESS, Regal, Ecclesiastical, Civil, and Military, from the Earliest Period in England to the Reign of George III.; including Notices of Contemporaneous Fashions on the Continent, and a general History of the Costumes of the principal Countries of Europe, by J. R. PLANCHE, Somerset Herald; *profusely illustrated with coloured and plain plates, and fine wood engravings*, 2 vols. 4to. *new half morocco* (pub. £7. 7*s*), ☞ *absolutely perfect*, £2. 16*s* 1876-9

"A most readable and interesting work—and it can scarcely be consulted in vain, whether the reader is in search for information as to military, court, ecclesiastical, legal, and professional costume. . . . All the chromo-lithographs and most of the woodcut illustrations—the latter amounting to several thousands—are very elaborately executed; and the work forms a *livre de luxe* which renders it equally suited to the library and the ladies' drawing-room."—*Times.*

"One of the most perfect works ever published upon the subject. The illustrations are numerous and excellent, and would, even without the letterpress, render the work an invaluable book of reference for information as to costumes for fancy balls and character quadrilles. . . . Beautifully printed and superby illustrated."—*Standard.*

Just out.

Chefs-d'Œuvre d'Orfevrerie ayant figuré à l'exposition de Budapest, Nos. 1-13 (to be completed in 15 numbers), folio, *containing* 150 *plates of Jewellery, some in colours, in portfolio*, £12. *Paris*, 1887

Dalmatia (Roman):

EVANS (A. J.) Antiquarian Researches in Illyricum, 4 parts in 2, 4to. 272 pp. *maps and engravings of Roman Inscriptions*, £1. *Westminster, Society of Antiquaries*, 1883-5

Very rare, very few copies were printed separately from the Archæologia.

Dance of Death (The) by HANS HOLBEIN, *the full series of wood-engravings reproduced in phototype from the proofs and original editions*, edited by Dr. F. Lippmann, Director of the Royal Print-room, Berlin, 1 vol. 12mo. *extra cloth, nearly ready*, 7*s* 6*d* 1886

The only edition which supplies in one volume ALL Holbein's designs of the "Dance of Death," not found thus collected in any original edition.

Dante: BOTTICELLI'S DRAWINGS from the Hamilton Palace MS. now in Berlin: Zeichnungen von Sandro Botticelli zu Dante's göttlicher Komödie. Nach den Originalen im Königlichen Kupferstichkabinet zu Berlin herausgegeben im Auftrage der Generalverwaltung der Königlichen Museen von Friedrich Lippmann. This grand work is now complete in 3 divisions, with a Supplement, large folio, 90 *plates*, £15. *Berlin*, 1887

Dante. L'INFERNO DISPOSTO IN ORDINE GRAMMATICALE E CORREDATO DI BREVI DICHIARAZIONI DA G. G. WARREN LORD VERNON, 3 vols. folio, *with the photographed portrait of Dante, drawn from the original (by Giotto) by Seymour Kirkup, and traced on the fresco before it was retouched, portrait of Lord Vernon, maps, genealogical tables,* 102 *sheets of armorial bearings, and* 112 *plates, bds. uncut,* EXTREMELY RARE, £25. *Privately printed,* 1858-65

As this magnificent edition was printed for presents only, and great care was taken that it should only be in such collections as were least likely to be dispersed, it is probable that the opportunity of securing a copy will seldom occur.

Dante. Le prime Quattro Edizioni della DIVINA COMMEDIA letteralmente ristampate per cura di LORD VERNON (con un discorso sulle medesime di PANIZZI), 20 *and* 748 *pp., five plates of facsimiles* (pub. at £7. 4*s*), *half morocco, presentation copy* (pub. at £7. 4*s*), £3. 16*s* *Londra,* 1858

A beautiful and careful reprint of the four first and most important editions. Each page exhibits at one view the differences of the four.

Devon. THE VISITATION OF THE COUNTY OF DEVON taken in the year 1564, with additions from the Earlier Visitation of 1531, edited by F. T. COLBY, impl. 8vo. *cloth,* £2. 2*s* *Privately printed, Exeter,* 1881

This is an *earlier* Herald's Visitation than the one issued by the Harleian Society. As only 250 copies were printed, early application is necessary to secure a copy at *this* price, for before long the price will be raised.

Pocket Dictionaries:

Each Dictionary, 2 volumes in 1 thick volume 16mo. price 5s.

MEADOWS (F. C., M.A.) FRENCH and ENGLISH and English and French Pronouncing DICTIONARY, by Krueger, the two Alphabets in 2 divisions, bound in 1 vol. *cloth* 1881

This handy volume exhibits the pronunciation of the French in pure English sounds, the parts of speech, gender of French nouns, regular and irregular conjugations of verbs, and this new edition is entirely re-arranged, corrected and enlarged by about 2000 new words, idiomatical expressions, proverbs, a list of proper names of countries and nations.

MEADOWS'S ITALIAN and ENGLISH DICTIONARY, in two parts: I, Italian-English; II, English-Italian, with a Grammar; NEW EDITION, revised, corrected and enlarged, in 1 vol. *cloth* 1873

This NEW edition comprises in the first part all the old words, contractions and licenses used by the ancient Italian poets and prose writers, and in the second part all the various meanings of the English verbs, with a concise grammar and other helps to learners.

MEADOWS'S new SPANISH and ENGLISH DICTIONARY, in two parts: I, Spanish-English; II, English-Spanish, in one thick volume, *cloth* 1878

A new enlarged edition, comprising in the *first* part all the Spanish words, with their proper accents, and every noun, with its gender; containing in the *second* part, with the addition of many new words, all the various meanings of English verbs, in alphabetical order, all expressed in their corresponding Spanish.

JAMES'S GERMAN-ENGLISH and English-German DICTIONARY, 2 parts in 1 vol. 28th edition (sells 6*s*), *cloth,* reduced to 4*s* *Leipsic,* 1880

Of the many German and English Dictionaries this has proved itself to be the best adapted for English students.

To Schools, Teachers, and Retailers of every kind, a reduction in the prices of these four Dictionaries is made when a cash purchase of at least a DOZEN volumes is effected at *one time.*

Drummond's (Jas.) Ancient Scottish Weapons; with Introduction and descriptive Notes by Joseph Anderson, *Custodier of the National Museum of Antiquities, Edinburgh,* atlas 4to. 54 *plates in colours* (subscription price, £5. 5*s*), *hf. bd. morocco,* £3. 3*s* *Edinburgh,* 1881

The plates comprise:—Targets, Swords, Dirks, Powder Horns, Pistols, Muskets, Glaives, Lochaber Axes, War Axes, Halbards, Sporrans and Belt Purses, Pouches, Brooches, the Ballochyle Brooch and Clach Dearg, Bagpipes, Queen Mary's Harp, the Lamont Harp, Irish Harp, Methers, Spades, and Implements.

Mediæval Chivalry and Romance.

Digby (Kenelm) The BROAD STONE OF HONOUR; or, the True Sense and PRACTICE OF CHIVALRY, in 4 Books:—GODEFRIDUS, 1 vol.; TANCREDUS, 1 vol.; MORUS, 1 vol.; and ORLANDUS, 2 vols.;—together 5 vols. post 8vo. (pub. at £2. 12*s* 6*d*), *cloth*, £2. 2*s* 1876-7

——— the same, LARGE PAPER, 5 vols. 8vo. *half morocco, top edges gilt, out of print*, £5. 5*s*

"Mr. QUARITCH deserves the best thanks of all lovers of Catholic chivalry for this new edition of Mr. Digby's well-known and most interesting book. 'Well known,' we mean, to students and to those who do not think their hours misspent in the perusal of books which rather minister to a devout life than to worldly thoughts and the spirit of pride.

"For Mr. Digby is one of the few writers who convey a moral and a saintly lesson without preaching a sermon; one of the few companions who know how to suggest good and useful thoughts without fatiguing the mind by too constant a strain upon its powers. He is one of those who feel the words of Horace:—

Si vis me flere, dolendum est
Primum ipsi tibi.

"We believe that much of the *Broad Stone of Honour* was written before Mr. Digby was received into the Church, but though the later portions may show a more decidedly Catholic tone, yet the early part is conceived and carried out in such a high and reverential spirit as to be quite in harmony with the succeeding volumes. There is, if we may say so, a prodigality of learning in all Mr. Digby's works. He is equally at home in the classics, in old English literature, in the earlier writings of the Continent, and in the works of modern authors. His reading must have been extensive, well ordered, and severe, and his memory must be singularly retentive to enable him to call to mind the passages which he requires, and to arrange them so admirably that they seem to rise unbidden, in their proper places. There is, moreover, a breadth and a largeness of view the very opposite of the narrow and contracted range of many writers. Mr. Digby sees things and actions, books and their authors, from a Catholic point of view: not 'Catholic' in the heretical and sectarian sense, but in its true meaning, and he refers all his labours to their proper end. It is a matter for much regret that this most edifying and able writer, who has been before the public for fifty years, has not apparently a disciple worthy of receiving his mantle. To write properly of the Ages of Faith and of Chivalry, it is necessary to understand and to feel the spirit of both."—*Tablet*, October 13, 1877.

"If the fastidious reader—and we advise him to do so—should purchase a copy of the *Broad Stone of Honour*, and should afterwards, in weariness and vexation of spirit, complain that the 'ramble' was too hard for him,—'Friend,' should be the reply, 'we have done thee no harm. The book that thou hast purchased is of the books published by Master Bernard Quaritch, and if thou keepest it for a little, thou wilt put money in thy purse thereby.' Perhaps, indeed, in the way of mere book-buying, there is scarcely a better investment at present than the purchase of a large-paper copy of the work before us.

"This *Broad Stone of Honour* is not only *sui generis*, but *in suo genere opus magnum* It may not attract a host of readers from the east and west, but it will, nay, it has become a part and parcel of the imperial literature of England, and is a work which no Englishman of culture would willingly let die. We will not use the hackneyed phrase, and say that it is a work which no gentleman and scholar should be without. We are well aware that many men to whom neither name can be refused will find themselves unable to sympathize with much that is in it. But this we will say, that if we found a copy of the *Broad Stone of Honour* on the book-shelves of a man whom we did not know, we should look with confidence upon this alone as good *primâ facie* evidence that the owner was a scholar and a gentleman."—*The Spectator*, January 5, 1878.

"Julius Hare characterizes 'The Broad Stone of Honour' as 'that noble manual for gentlemen, that volume which, had I a son, I would place in his hands, charging him, though such admonition would be needless, to love it next to his Bible.'"—*The Athenæum*, April 3, 1880.

Dürer's Ornamental Borders from THE PRAYER BOOK OF THE EMPEROR MAXIMILIAN I: Randzeichnungen aus dem Gebetbuche des Kaisers Maximilian I, impl. 4to. *portrait and 45 plates of Ornamental designs in bistre, the Latin text printed in red and black, the capitals in gold, unbound*, £1. 1*s* *Munich*, 1845

——— another copy, impl. 4to. *hf. bd. morocco*, 24*s*

Added is an introduction and a descriptive List of the Designs, by Stöger.

Durer (Albrecht) The Drawings of, reproduced in facsimile, and edited by Dr. F. LIPPMANN, royal folio, 99 *fine plates, the exact reproductions of the original Drawings in the Royal Print Room, Berlin, and the collections of Mr. William Mitchell, Mr. John Malcolm of Poltalloch, and of Mr. Frederick Locker, in portfolio,* £12. *Berlin,* 1883

Only 100 copies were issued with an English text, and these are now all dispersed.

Dilettanti Society's privately printed Works:

ANTIQUITIES of IONA, 4 vols. *many fine engravings, bds.* £8. 18*s* 6*d* 1797-1840-82

——— the same, Vol. III, impl. folio, *bds.* £2. 2*s* 1840

——— the same, Vol. IV, impl. folio, £3. 13*s* 6*d* 1882

These two volumes are wanting to many sets.

This volume contains illustrations of the Temples of Priene, at Teos, and the Sminthian Apollo, in 30 folio Engraved Steel Plates, and 18 Woodcuts, with letterpress by the following members of the Society :—Jas. Fergusson, C. T. Newton, W. Watkiss Lloyd, and F. C. Penrose; with Reports on the Excavations by R. C. Pullan.

SPECIMENS OF ANCIENT SCULPTURE, Ægyptian, Etruscan, Greek, and Roman, selected from different Collections in Great Britain, with an Inquiry into the Symbolical Language of Ancient Art and Mythology, by R. Payne Knight, 2 vols. impl. folio, 133 *beautiful engravings* (pub. £39. 8*s*), *boards,* £9. 1809-33

——— the same, Vol. II, *separately,* impl. folio, *boards,* £5. 5*s* 1835

INWOOD, the Erectheion at Athens, royal folio, 39 *plates, bds.* 20*s* 1827

PENROSE (C. F.) INVESTIGATION into the PRINCIPLES of ATHENIAN ARCHITECTURE, 42 *fine plates, some elaborately coloured and gilt, bds. scarce,* £6. 1851

Du Sartel (O.) la Porcelaine de Chine: Origine, Fabrication, Encors et Marques, La Porcelaine de Chine en Europe—Classement Chronologique, Imitations, Contrefaçons, 1 vol. imperial 4to. 227 *pp. of text,* 14 *plates in Héliogravure,* 18 *in Chromolithography, and* 120 *woodcuts with numerous woodcuts of marks* (pub. 200 fr. *unbound*), *half morocco,* £6. *Paris,* 1881

Du Sommerard, les Arts au Moyen Age, en ce qui concerne principalement *le Palais Romain de Paris,* L'HOTEL DE CLUNY, 5 vols. 8vo. of text, and 6 vols. impl. folio *of plates, all richly coloured, except those of Architecture, which do not exist in that state, hf. bd. green morocco, gilt tops, a genuine original copy,* £90. *Paris,* 1838-46

Du Sommerard, LES ARTS AU MOYEN AGE, an original copy, both divisions, as follows:

ALBUM, *portrait and* 402 *plates:*—ATLAS, 108 *plates;* in all 510 *most beautiful plates, executed in imitation of the originals, in gold, silver, and colours, comprising* MONUMENTS, FURNITURE, FACSIMILES OF MANUSCRIPTS, ARMOUR, GEMS, IVORY, JEWELS, SILVERSMITH'S WORK and COSTUME; five vols. roy. folio, with five vols. 8vo. of TEXT, *green morocco extra, very fine copy,* £130. *Paris,* 1838-48

A copy of the inferior second issue sold for 2585 francs in Brussels, Feb. 1880.

The copies of Du Somerard *now* offered in France were the Author's remainder stock *uncoloured.*

Cette superbe publication donne les plus beaux specimens d'objets de l'époque du moyen âge; elle a été publiée par les soins du gouvernement, sous la direction de l'auteur, en 1846.

Monuments religieux, 60 *plates*—Monuments civils, 40 *plates*—Mobiliers civils et religieux 40 *plates*—Sculptures, groupes, figures, monuments en pierre, marbre, bois, statues, bas-reliefs, 40 *plates*—Peinture, tableaux, volets de diptyques et de triptyques, portraits, dessins, 40 *plates*—Miniatures, manuscrits, dessins, 60 *plates*—Tapisseries, étoffes, ornements d'église, costumes, vitraux, faïences, mosaïques, 40 *plates*—Émaux, autels d'or, 40 *plates*—Armes, armures, fers orfévrerie, objets usuels, 40 *plates.*

Early Ideas: a Group of Hindoo Stories

in English, collected and collated by Anaryan, 8vo. 158 *pp. cloth*, 3*s* 6*d* 1881

Translations or abstracts of the following works: Panchatantra, Hitopadesa, Vrihatkatha, Dasa Kumara, Baital Pachisi, Singhasan Battisi, Vikrama-Charitra, Hari Das, Vikrama-Charitra Bilhana.

These stories have never been brought together in a single group in English dress before, and some of them had never been printed.

Epinal Glossary (The), *Latin and Old English*, edited by H. Sweet, folio, 28 *pages in facsimiles*, *bds.* 7*s* 6*d* 1883

Exhibitions (Manchester): Waring (J. B.) Art Treasures of the United Kingdom at the Manchester Exhibition, thick folio; *many plates, printed in colours* (pub. at £13. 13*s*), *calf extra, gilt edges, Grolier style*, £4. 15*s* 1858

Facsimiles of Leaves of Rare Books:

Boece, Hystory and Croniklis of Scotland (1536), the woodcut title and folio 247, *in absolute facsimile*, 21*s*

Brant's Ship of Fools (*Pynson*, 1509), the last leaf, folio 274, *in facsimile*, 21*s*

Chauncy's History of Hertfordshire, folio, 1700: a facsimile of the very rare list of plates, £2. 2*s*

This leaf is nearly always wanting, having, according to Upcott, been printed after the book.

Common Prayer, Book of, sm. folio, *Grafton, March and June*, 1549:—four leaves, viz. Calendar for February and March, August and September, Hiiij; and On Whitsondaye, the Gospell, 21*s*

Common Prayer (Laud's); sm. folio, 1636-7:—facsimiles of the two leaves of "Certaine godly Prayers" which were so rigorously suppressed that their very existence has been denied, £2. 2*s*

Froissart's Chronicles (*Pynson*, 1525), Vol. I title, and leaf iv of the table, Vol. II title and last leaf, *reproduced in facsimile on old paper*, £2. 2*s*

Gonzalez Davila (Gil) Teatro Eclesiastico de la Primitiva Iglesia de las Indias Occidentales, 2 vols. folio, *Madrid*, 1649-55; *facsimile of the rare Map of the Diocese of Michoacan*, 20*s*

Guillim's Heraldry, sixth edition, 1724: *the plate of Arms of the Family of Dummer, which is often wanting*, 5*s*

Gurney's House of Gournay, 2 vols. 4to. 1848-58: *the* 9 *cancels and additional leaves*, £1.

Hardyng's Chronicle (*first edition*, sm. 4to. 1543), the title (to part I), leaf containing colophon (to part I), and last two leaves of part II, *reproduced in facsimile*, 21*s*

Henry VIII's Primer, 12mo. *London, Whitchurch*, 1548;—Title Almanacke and Colophon; 3 *leaves in facsimile by Harris*, 21*s*

Higden's Policronicron (*Wynkyn de Worde*, 1595), the woodcut title, *reproduced in facsimile*, 21*s*

Holinshed's Chronicles, 2 vols. folio, 1577:—the two leaves of "*Faults and oversights escaped in the printing*," frequently wanting, *in excellent facsimile by Harris*, £2. 2*s*

Hormanni Vulgaria, 4to. *London, Pynson*, 1519, *title and first five leaves in facsimile by Harris*, 21*s*

Lesley, Treatise touching the Right, Title and Interest of Princesse Marie (1584). *The genealogical tree*, 21*s*

Milles' Catalogue of Honour, 1610; facsimile of the scarce portion of p. 493, in which the natural children of Lord Mountjoy and Lady Rich are enumerated, 5*s*

Missale Romanum, small folio, *Mexici, Ant. de Espinosa*, 1561; facsimiles of the first nine leaves of this rare book, including the title, Calendar, Tabula Dominicarum and folio, £2. 2*s*

Missale Romanum, the same, with folios 134-326-7, 12 *leaves*, £5.

The original is one of the rarest, as well as the finest productions of the Mexican press of the XVI century. Two copies, one perfect, the other imperfect, are in stock.

FACSIMILES OF RARE BOOKS—*continued.*

MORGAN'S WELSH BIBLE. Y Beibl Cyssegr Lan, sef yr Hen Destament, a'r Newydd, sm. folio, *facsimile of 7 rare leaves*, £2. 2*s*

Imprinted at London by the Deputies of Christopher Barker Printer to the Queenes most Excellent Maiestie, 1588

CONTENTS :—1, Woodcut Title; 2, leaf * *ij*, Epistola Dedicatoria. Illustrissimæ, Potentissimæ, Serenissimæque Principi Elizabethæ, Dei gratia, Angliæ, Galliæ, et Hiberniæ Reginæ, fidei veræ, et Apostolicæ Propugnat. etc. Gratiam, et benedictionem in Domino sempiternam. Quantum Deo optimo, etc.; 3, leaf * *iii*. Epistola Dedicatoria continued, ending thus on the reverse : Serenissimæ Vestræ Maiestali omni reverentia subditissimus, Gulielmus Morganus; 4, Table of Proper Lessons, Pennodau neulltuol neu priod, etc. ; 5, on the obverse, List of Patrons, etc. Nomina eorum qui præ cæteris hoc opus promovere conati sunt. On the reverse, the Calendar, January to April; 6, The Calendar cont. May to December ; 7, Last leaf, 555. On the obverse, Pen. XXII. On the reverse, Table of Epistles and Gospels, Yspysrwydd i gael yr Epystolau, ar Efengylon, etc.

MORGAN'S SPHERE of GENTRY, sm. folio, 1661—*the rare Howard Pedigree in facsimile*, 21*s*

NICOLSON and BURNS' History of Westmorland and Cumberland, 4to. 1777; *facsimiles of the two maps*, 21*s*

NICOLAY (Nicolas de, *Sieur d' Arfeville*), Navigation du Roy d'Escosse Jacques Cinquiesme de nom autour de son Royaume, sm. 4to. *Paris*, 1583—*the Map*, "Vraye et exacte description Hydrographique des costes maritimes d'Escosse et des Iles Orchades et Hebrides avec partie d'Angleterre et d'Irlande servant a la navigation, par N. de Nicolay Daulphinois Sieur d'Arfeville et de Belair, pmier Cosmographe du Roy," 1583, *a facsimile from the excessively rare original, executed by the Autotype process*, 10*s* 6*d*

There is no facsimile of this map in the reprint of the book issued in the series entitled "Miscellanea Scotica."

The map was really drawn by Alexander Lyndsay, an excellent navigator and Hydrographer.

PETRI MARTYRIS de Orbe Novo Decades octo, 8vo. *Paris*, 1587; a facsimile of the admirable map of the New World, dedicated to Hakluyt by F. G. S., and containing the latest discoveries of the English down to the year 1584, 10*s*

PURCHAS' Pilgrimes, 1625: a Replica, from copper, of the very beautiful frontispiece, containing Portraits of the Author, King James, Prince Henry, and famous Navigators, £5.

SALLUSTIUS, famous cronycle of the war which the romayns had against Jugurth, sm. folio (*Pynson*), woodcut title (on reverse table of contents), *in facsimile*, 21*s*

SHAKESPEARE'S Comedies, Histories and Tragedies, third edition, 1664: the Frontispiece containing an engraved facsimile of Droeshout's Portrait, with Ben Jonson's verses underneath, £5.

SIR THOMAS MORE'S Works, small folio, Cawood, 1557: facsimile of the dedication to Queen Mary, and first leaf of Table—two leaves, £2. 2*s*

SMITH'S GENERAL HISTORY OF VIRGINIA, small folio, Facsimiles of the 4 maps and the portrait of the Duchess of Richmond, each £1. 1*s* (1624)

It is very seldom indeed that a copy of Smith's Virginia contains all the maps and portraits. The two portraits indeed are so rare that bibliographers disagree whether they were issued with the book, or not. The compiler of the Catalogue of Mr. Huth's Library says of his copy, that "it evidently never possessed the portraits of the Duchess of Richmond and Matoaka, which are inserted in some copies, but were not originally issued with the book."

TULLYE OF OLDE AGE and Friendship, sm. folio, *Caxton*, 1481; *facsimile of the first leaf*, £2. 2*s*

VESPUTIUS, ITINERARIUM Portugallensium e Lusitania in Indiana et inde in Occidentem et demum ad Aquilonem, folio (*Mediol.*), 1508; facsimile of the two leaves of Index, which are often wanting, 10*s*

THE ZENO MAP OF THE NORTH, exhibiting Iceland, Greenland, parts of America, designed by Niccolo Zeno about A.D. 1380, and bearing the date of that year, *an autotype facsimile on old-faced paper*, 10*s* 1883

The genuineness of the map and the reality of the Zeno narrative, although the fact that they were first published in 1558 has been held to discredit them, have been demonstrated by Mr. Major with his usual acumen and learning. Consequently this map gives the first graphic record of any portion of the American continent, and was evidently done while there still survived something of the old Norse settlements there, as well as before the destruction of the lost colony in Greenland.

This map is wanting in most copies of the book it belongs to : "Commentarii di Caterino Zeno, 1858"

Facsimiles :

SAXTON'S Maps of the Counties of England and Wales, folio, 1573-79: *the four preliminary leaves,* 21*s*

Title, representing Queen Elizabeth enthroned, Table of Circuits 1 leaf, Plate of Arms 1 leaf, and Catalogus Urbium, 1 leaf.

ASHMOLE (Elias) *Bust by Vandergucht, engraved for his History of Berkshire,* 1723, 5*s*

AMERICA. CORTES. La preclara narratione di Ferdinando Cortese della nuova Hispagna del mare oceano . . *The exact photolithographic facsimile of* THE EXTRAORDINARILY RARE MAP OF THE TOWN OF TEMIXTITAN, *of which only one or two genuine copies are known to exist, a large folio sheet,* 10*s*

Louis Fagan's Works :

Venetia, 1524

Mr. Bernard Quaritch, 15 *Piccadilly, London, has the honour to offer the three following works, by Mr. Louis Fagan, of the Department of Prints and Drawings, British Museum, Author of The Life of Sir Anthony Panizzi, K.C.B., &c., &c., Honorary Member of the Society of Engravers of France.*

I. "COLLECTORS' MARKS," square 16mo. 128 pp. Index viii, *and* 28 PLATES OF CYPHERS AND MARKS, *with a portrait of Thomas Howard, Earl of Arundel, by the Author, bound in parchment* (pub. at 21*s*), *now offered for* 16*s* 1883

The whole edition consisted of only 250 copies.

"The best, indeed the only work on this subject is a valuable book by Mr. Louis Fagan, of the British Museum. It has facsimiles of the signs and signatures of all well-known collectors, and gives a great amount of information about them and their collections. I can vouch for its accuracy and for the value of the book to all who, like myself, are fond of prints. It represents the labour of years, and could, I believe, never have been compiled except by one who enjoyed the extensive opportunities which the British Museum collections afforded to Mr. Fagan, and of which he has so well availed himself."—*W. Frazer.*

"I should advise Mr. ——— to refer to Mr. Fagan's little book on Collectors' Marks, where he will doubtless find it in accurate facsimile, JULIAN MARSHALL."—*Notes and Queries,* Sept, 13, 1884.

"Mr. Fagan's book is small and compact, and suited to the pocket of the Collector. It consists, first, of an arrangement of all the chief names, not exactly alphabetical, but in such a form that the searcher will most readily find what he wants. Appended to this dictionary is a series of engravings, 668 in number, of the marks which various Collectors and Museums have used. Where a mark cannot be identified, Mr. Fagan has left a blank space, on which the reader may record his discovery. There are many curious anecdotes interspersed throughout Mr. Fagan's beautifully got-up little volume, and he must have exercised great self-restraint not to have made it twice as large, by adding to their number."—*Saturday Review,* April 19, 1884.

II. "THE ART OF MICHEL' ANGELO BUONARROTI," as illustrated by the various Collections in the BRITISH MUSEUM, royal 8vo. *with illustrations and a frontispiece by the Author* (pub. at 25*s*), *hf. morocco, offered at* 18*s* 1883

Only 250 copies were printed.

"This is one of those useful monographs, dealing with a comparatively restricted subject, but dealing with it thoroughly, in which the Art Literature of England is so much poorer than that of France and Germany. It should be put on one shelf with Mr. J. C. Robinson's handbook to the Raphael and Michelangelo drawings at Oxford. . . . . The most generally useful parts of Mr. Fagan's works are the Chronological summary of Michelangelo's life, the critical descriptions of the drawings in the British Museum, and the Catalogues of all Books and MSS. relating in any way to the great Florentine's career. Besides these, there are lists of Michelangelo's portraits and medals. . . . . The letterpress is interspersed with a number of excellent illustrations by the author himself, who deserves our thanks for the care and taste with which his task has been performed."—*St. James's Gazette,* Oct. 13, 1883.

III. "A CATALOGUE RAISONNÉ OF THE ENGRAVED WORKS OF WILLIAM WOOLLETT," royal 8vo. *with a portrait by the Author* (pub. at 21*s*), *bds. offered at* 16*s* 1885

Only 100 copies were printed.

"Mr. Fagan's excellent Catalogue."—*Times,* May 25, 1885.

"Mr. Fagan's exceptionally interesting Catalogue."—*Pall Mall Gazette.*

☞ *Of the limited number of copies printed of these valuable Handbooks only a few remain ;—before long they must disappear from the market, and they will then become unattainable even at high prices.*

Fagan's Raffaello Sanzio, his Sonnet in the British Museum, small 4to. *with* 3 *facsimiles, bds.* 10*s* 1884

Of 100 copies printed, very few remain.

The Reform Club. Its Founders and Architect, 1836-1886, by Louis Fagan (*of the Department of Prints and Drawings, British Museum*). This Work, imperial 4to. size, HANDSOMELY PRINTED, CONTAINS NUMEROUS PORTRAITS OF LEADERS OF THE LIBERAL PARTY, BESIDES VIEWS, PLANS, etc.; cloth.

PRICE: Imperial 4to. £1. 10*s*. Large Paper, folio, £3. 3*s* (50 only printed).

London, Bernard Quaritch, 15, *Piccadilly, June*, 1887

THE REFORM CLUB was opened on the 24th of May, 1836, to celebrate the Birthday of the then PRINCESS VICTORIA.

No similarly elaborate History has been printed of any London Club.

PREFACE.—In the personal feelings by which an Author may be actuated in the publication of a work, the reader cannot be supposed to feel much interest; and if a book answer to its pretensions, he is probably satisfied, without caring to be informed of the why and wherefore of its existence.

To trace the History of a Building, Society or Club from its inception to its highest and most successful stages, to show the gradual steps by which it rose to eminence, and to recount the illustrious personages who have, in each succeeding period of its history, contributed to advance its reputation, is a pleasing and profitable employment; but when the Institution whose career is thus traced, has been a home and a centre of pleasant intercourse to its Members, it requires special claims of a personal character. The volume now offered affords no scope for the display of exceptional literary skill, even did I possess such. My sole aim in its production has been to tell the story of the Reform Club with accuracy, and with such brevity as the importance of the material which has been derived from authentic sources exclusively allowed.

By adding some illustrations, I may have contributed to the interest of the work. As to their artistic merit I ask the kind indulgence of my reader.

105, PALL MALL, S.W. LOUIS FAGAN.

1*st January*, 1887.

"Mr. Louis Fagan was both gratified and astonished during the recent visit of the Prince of Wales to the Reform Club to find H.R.H. so well up in the History of the Club, of which Mr. Fagan is the author. H.R.H.'s comments and questions, on being shown over the building, proved him to have mastered the leading facts in the interesting volume which had been presented him by the committee the day before; and Mr. Fagan found himself singled out for special notice and compliment from the Royal party on the literary and historical researches he has reproduced with so much tact and skill."—*The World*, June 29th, 1887.

MR. BERNARD QUARITCH has the honour to announce that a limited edition of A CATALOGUE RAISONNÉ of the ENGRAVED WORKS OF WILLIAM FAITHORNE, by MR. LOUIS FAGAN (*Dept. of Prints and Drawings, British Museum*), *will be printed, as soon as one hundred subscribers' names have been received, in one volume, royal* 8*vo. bound.*

Fellows' Coins of Ancient Lycia, impl. 8vo. *coloured map and* 19 *fine plates* (pub. at 21*s*), *cloth*, 7*s* 6*d* 1855

Comprises the Coins of Ancient Lycia before the reign of Alexander, with an essay on the relative dates of the Lycian Monuments in the British Museum.

Fergusson (James) Portrait, a lithograph on India paper, by G. H. Ford, size 18 by 24 inches, 2*s* 6*d* (? 1850)

Fort's Medical Economy during the Middle Ages: a contribution to the History of European Morals from the time of the Roman Empire to the close of the Fourteenth Century, by GEORGE F. FORT, 1 vol. royal 8vo. 500 pp. *cloth*, 14*s* *New York*, 1883

The scope of the work includes the narration of medical art under the Roman Emperors to Galen's time, and the modifying influences of Alexandrine schools in producing a regular system of magic cures. The progress of this interesting phenomenon, as a moralistic episode of the Middle Ages, by the side of ancient medical text-books in the monasteries, and the gradual development of the science in the Italian universities, aided by alchemy and astrology, are also sketched out. Among other features of Mr. Fort's History are treatises on the curative powers of gems, incantations, etc., an elaboration of the condition and attempts at reform of abandoned women at this epoch, and curious facts touching the status of physicians of both sexes. It may be truly urged that it is a *most curious contribution to mediæval literature*, alike interesting to the scholar, professional man, and general reader.

Fort's Early Masons' Marks : An Historical Treatise on Early Builders' Marks, by George F. Fort, Philadelphia, post 8vo. 148 *pp. with* 8 *plates and numerous marks in the text, cloth*, 5*s Philadelphia*, 1885

"Mr. Fort is known as the Author of the 'Early History and Antiquities of Freemasonry,' a book of recognized value and authority among Freemasons. His present volume is primarily also a contribution to Masonic Literature ; but it throws light on the manners, organization, and modes of thought of the men who built the mediæval cathedrals. His book is divided into two parts. First we have a study of the inner life by which building guilds were animated. In the second part, the lines of transmission of marks used by the stone-cutters are traced out, and the system by which they are combined is described in the text and illustrated by diagrams. While the volume may be of special interest to Masons, it has a broader historic value. Mr. Fort has made a wide study of original authorities, and has grouped together a mass of interesting facts relating to the early builders and the symbolism connected with their art."

" Brother Fort's treatise is a valuable addition to Masonic literature. It shows careful thought, great research, and logical analysis and deduction. It presents important facts relating to the practices of the mediæval builders, and lets in light upon much that has hitherto been obscure in attempted representations of the law and ceremonies of the Operative Societies that were organized in central Europe during the Middle Ages. Brother Fort knows how and where to glean knowledge. He has fondness for the explanations in which he engages, and thus his acquisitions are all the more interesting and important. With rare skill he examines, balances probabilities, and resolves many of the hard problems which have so long been causes of vexation to Masonic students. Reading, thoughtful craftsmen will gratefully welcome this latest contribution of Brother Fort, and we are sure that they will agree with us in judgment that both in matter and in the style of its composition it is worthy of much praise. The book contains many helpful illustrations, and is supplemented by important appendices, containing reprints of old records relating to Craft history. We shall present extracts from the ' Treatise ' in the next issue of the Repository."—*Freemason's Repository*, Nov. 1885.

Fischbach's Works on the Textile Fabrics :

ORNAMENT of TEXTILE FABRICS, designed and edited by Frederick Fischbach, *Director of the Art Industrial School at St. Gall, Switzerland. A superb work printed on* thick paper, *in gold and colours of above* 1000 *patterns of ancient and mediæval* Woven Fabrics on 160 atlas 4to. plates, with a descriptive text in *English*, in a portfolio (subscription price £10. 18*s*), *now offered for* £7. 10*s* 1882

——— The same, thick paper, *English and German text, the plates carefully mounted on linen guards, bound in red morocco extra, gilt edges*, £10. 10*s* 1882

——— The same, printed on fine paper, in a portfolio, £4. 4*s* 1882

Die Geschichte der Textil-Kunst ; nebst Text zu den 160 Tafeln des Werkes

Ornamente der Gewebe,

roy. 8vo. xxiv and 208 pp. *hf. morocco*, 6*s* *Privately printed*, 1883

A most learned work, giving a faithful historical record of the Textile Arts in the East and West.

MAGYAR ORNAMENT, as displayed in the Domestic Industries of Hungary, edited by the Magyar National Museum, Buda-Pest, text by Dr. Carl von Pulsky ; the designs effected by Fr. Fischbach, impl. 4to. 40 *superb plates, in gold, silver, and colours, of the Textile Fabrics of Hungary, comprising Embroidered Carpets, Bed Furniture, all the Materials of Male and Female Costume, Lace, etc., consisting of most beautiful patterns of every variety of Needlework ; with a descriptive text in French and German* (original selling price £3. 16*s*), in an ornamental portfolio, reduced to 21*s* *Budapest*, 1878

——— the same, thick paper, in portfolio, 30*s* 1878

TEXTILE ORNAMENTS of the Inhabitants of the LOWER DANUBE : Textil Ornamente der Haus- Industrie der Untiren Donau- Länder, 12mo. 16 *leaves, printed on both sides of Magyar and Slavic patterns*, in a wrapper, 2*s* (1885)

Printed for Schools at the expense of the Hungarian Government ; never before offered for sale.

LACE PATTERNS : Album für Wohnungs-Decoration, folio, 11 *plates in photo-lithography, all published* (pub. at 9*s*), in wrapper, 4*s*

A detailed prospectus on application.

Foxe (John) Book of Martyrs, **First Edition: Acts and Monuments** of these latter and perillous Dayes touching Matters of the Church, in 2 vols. folio, black letter, *numerous spirited woodcuts, some on folding leaves, 11 leaves reprinted, one slightly defective and a few mended, woodcuts, morocco extra,* £80. *John Daye,* 1563

First Edition of this great English Classic. It is of excessive rarity, no perfect copy being known.

Fortescue Family. History of the Family of Fortescue in all its Branches by Thomas (Fortescue) Lord Clermont, *second edition,* thick impl. 4to. *xx and 503 pp. Chartrier de Richart Fortescu, Seigneur Du Buisson, 70 pp. and Index, 42 portraits, views, and plates of monuments and facsimiles, woodcuts, and 16 pedigrees* (pub. at £5. 5*s*), *hf. bound, uncut, Roxburghe style,* £2. 2*s* 1808

An important Family History, richly illustrated. Printed at the expense of Lord Clermont.

Extra Plates:

Sir Adrian Fortescue, from a painting on Stone in the Church of St. John at Valetta.
Sir Adrian Fortescue, from a painting by Cavaliere Mathias, in the Church of St. John, Valetta.
Thomas Fortescue, third Lord Clermont, first of the second creation.

Fortescue Family History, by Lord Clermont; the Supplement to Chapter I, 4to. 3 *leaves of text and* 2 *plates of Charters,* 5*s* 1885

Furniture:

BRAUND'S ILLUSTRATIONS OF FURNITURE, Candelabra, Musical Instruments, &c., from the Great Exhibitions of London and Paris, with Examples from Royal Palaces and Noble Mansions, folio, 49 *beautiful copper-plates* (pub. at £4. 4*s*), *cloth,* 12*s* 1858

This beautiful work consists of engravings of the *chefs-d'œuvre* of the most eminent Cabinet makers of London and Paris, in most instances designed expressly to show what could be done in this artistic manufacture, in the restoration of the elegant designs of the Renaissance, Louis XIV, XV, and XVI periods. To noblemen and gentlemen who are furnishing, this work is indispensable; it is also useful to Designers, Cabinet-makers, Upholsterers, Metal-workers, and all Tradesmen engaged in Artistic Manufactures.

CHIPPENDALE'S Gentleman and Cabinet-maker's Directory, being a large Collection of the most elegant and useful Designs of Household Furniture, in the most Fashionable Taste, folio, *with* 160 *plates of Furniture, calf,* £12. *London,* 1754

Perfect copies are very rare.

Gaelic Dictionary: Mac Alpine's Pronouncing Gaelic-English, English-Gaelic Dictionary, with Rudiments of Gaelic Grammar, eighth edition improved, 2 vols. in 1, sm. 8vo. 547 *pp. double cols. cloth,* 9*s* *Edinb.* 1881

The best Modern Gaelic Dictionary, with the pronunciation of the present day.

Gaelic Ballads: LEABHAR NA FEINNE. Gaelic Texts, heroic Gaelic Ballads, consisting of 54,169 lines, collected in Scotland, chiefly from 1512 to 1871, copied from Old Manuscripts preserved at Edinburgh and elsewhere, and from rare books; and orally collected since 1859; with lists of Collections and of their contents; and with a short account of the documents quoted. Arranged by the late J. F. Campbell, of Islay, 1 vol. small folio, 260 pp. (pub. at 20*s*), *cloth,* 10*s* 1872

Only a limited number of copies are for sale; the price will shortly be raised to the original charge of One Pound.

Galleries of Pictures:

ORLEANS (OR PALAIS ROYAL) GALLERY. GALERIE DU PALAIS-ROYAL, gravée d'après les tableaux des différentes écoles par J. COUCHÉ, avec une description par l'Abbé de Fontenai, 3 vols. imperial folio, 355 *plates, hf. bd. uncut*, £27 *Paris*, 1786-1806

——— The same, 3 vols. imperial folio, LARGE PAPER, *containing* 355 *beautiful engravings of the finest collection of Pictures ever made, distributed in great part in this country. Most brilliant* PROOF IMPRESSIONS *before the Descriptions were engraved under the plates, these descriptions being afterwards printed separately on silk paper, and inserted in front of the plates to which they belong; very fine copy, having all the plates of the full size, red morocco extra, gilt edges, by Lewis*, £100 1786-1806

——— The same, 3 vols. imperial folio, PROOF BEFORE LETTERS, *blue morocco extra, broad borders of gold, by Clarke*, £80. 1786-1806

Only twenty-five copies were printed in this form, "sur PAPIER VÉLIN COLOMBIER." Four of the livraisons, or twenty-four plates, were cut down; in this copy they are most carefully inlaid and made absolutely uniform with the rest. This fine Gallery was particularly rich in paintings of the best French, Dutch, and Italian masters: Poussin, Le Brun, Santerre, Wateau, Clouet, Rembrandt, Rubens, Van Dyck, Mieris, Teniers, Breughel, Wouvermanns, Douw, Netscher, Van der Werff, Raphael, Titian, Michel Angelo A. and L. Carracci. Guido Reni. Giulio Romano, Leonardo da Vinci, Paolo Veronese, Correggio, etc. etc. Many of these paintings are now in England. Copies printed on INDIA PAPER were issued much later, and have wretched impressions.

LE BRUN GALLERY. Galerie des Peintres Flamands, Hollandais, et Allemands: ouvrage enrichi de 201 planches gravées d'après les meilleurs tableaux de ces maitres par les plus habiles artistes, avec texte par J. P. B. LEBRUN, 3 vols. in 2, large folio, 201 *beautiful engravings, old russia*, £22. 10*s* *Paris*, 1792-96

—— another copy, 3 vols. in 1, folio, *genuine early impressions from David Laing's library, good sound copy in russia gilt*, £30. 1792-96

MUNICH GALLERY: Collection of the

PRINCIPAL PICTURES OF THE PINAKOTHEK IN MUNICH, *lithographed by* STRIXNER, PILOTY, HOHE, SELB AND FLACHENEKKER, 204 *superb Lithographs on India Paper, mounted on Cartridge Paper*, in two thick vols. atlas folio (pub. about £68.), *half bound*, £10. 10*s* *Munich*, 1817-36

BOISSERÉE GALLERY: now at Munich,

GALLERY OF THE OLD GERMAN MASTERS, formerly at Stuttgart, in the Possession of the Brothers BOISSERÉE, now removed to Munich, 120 *superb Plates, executed under the direction of* STRIXNER, *engraved in lithography, heightened by tints, and so admirably done as to be scarcely distinguishable from the most perfect line engravings, mounted on drab-coloured drawing paper*, atlas folio, quite COMPLETE, *with title and Table of Contents, half bound red* MOROCCO, £12. *Stuttgart und München*, 1821-36

Published at £75. Priced, in 1841, H. Bohn, £63. In 1825 a copy fetched at Sotheby's £40.; 1860, Scarisbrick's, £28. 10*s*; 1868, Lord Farnham's, £34.

To all engaged in the study of Christian Mythology and Christian Art, to all Painters and Sculptors, the Boisserée Gallery is of especial interest, as nowhere else can be found such faithful representations of the ecclesiastically accepted portraits of Christ, the Holy Family, the Apostles, and the Saints of the Christian Church.

In no other paintings is found expressed the same religious feeling and depth. The alphabetical Index of subjects facilitates research, as several portraits have been treated with variations by different artists.

La collection de peintures d'après laquelle ce magnifique recueil est publié, et qui fait maintenant partie de la galerie royale de Munich, se compose de 320 morçeaux; mais l'ouvrage que nous annonçons ne presente qu'un

GALLERIES OF PICTURES—*continued.*

choix des objets les plus nécessaires pour former une histoire à peu près complète de la peinture allemande et flamande, par les monuments mêmes. Elle est divisée en trois séries principales : la première contient les peintures du XIVe siècle, la seconde celles du XVe, et la troisième celles du XVIe.

☞ "C'est dans cet ouvrage que, sous le crayon de M. Strixner, la lithographie semble avoir atteint le plus haut degré de perfection en Allemagne."—*Brunet.*

This great Gallery includes Paintings of the following Masters, viz. :—

Masters.	*No. of Plates.*	Masters.	*No. of Plates.*	Masters.	*No. of Plates.*
Asper	1	Goes, van der	3	Metsys	3
Assen	3	Grünewald	1	Orley	1
Bruyn	10	Hemling	14	Patenier	2
Burgmaier	1	Hoemskirk	3	Schön	4
Calcar	2	Holbein	1	Schoorel	7
Coxie	2	Leyden (Lucas van)	3	Schwarz	1
Cranach	1	Mabuse	4	Walch	2
Dürer	3	Mares	1	Wilhelm	9
Engelbrechsten	1	Meckenem, von	12	Unknown Masters	10
Eyck, Van	8	Melem, von	7	In all	120

Dulwich Gallery, a Series of 50 beautifully coloured plates, from the most celebrated Pictures in this remarkable collection, executed by R. COCKBURN (Custodian). All mounted on tinted card-board in the manner of Drawings, imperial folio, including four very large additional plates, published separately at from 3 to 4 guineas each, and not before included in the series (pub. at £40.), *in portfolio, with morocco back,* £12.

This is one of the most splendid and interesting of the British Picture Galleries, and till of late years was quite unattainable even at the full price.

LIST OF THE PLATES.

1 The Cascatella of Mecænas at Tivoli Richard Wilson.
2 Landscape . . . . Claude.
3 Landscape with Cows . . Albert Cuyp.
4 Hunting Party . . Phil. Wouvermans.
5 Brisk Gale . . . W. Van de Velde.
6 Landscape . . . Nich. Berghem.
7 Landscape . . . Nich. Poussin.
8 Chaff-cutter . . . David Teniers.
9 Jacob's Dream . . . Rembrandt.
10 Sea-port . . . . Claude.
11 Landscape . . . Gaspar Poussin.
12 Crossing the Bridge . . Pynaker.
13 Jacob and Rachel . . . Murillo.
14 Water Mill . . . . Hobbema.
15 View near Utrecht . . Albert Cuyp.
16 Landscape . . . . Salvator Rosa.
17 Calm . . . . W. Van de Velde.
18 Sunset . . . . David Teniers.
19 Embarkation of St. Paul . . Claude.
20 Waterfall . . . Jacob Ruysdael.
21 Landscape . . . Salvator Rosa.
22 Halt of Travellers . Ph. Wouvermans.
23 Fording the Brook . Nic. Berghem.
24 Landscape . . . . Albert Cuyp.
25 Landscape—Morning . . John Both
26 Landscape—Farriers shoeing a Horse Philip Wouvermans.
27 Landscape—Evening . . John Both.
28 Assumption of the Virgin . N. Poussin.
29 Cottage and Figures . . D. Teniers.
30 Landscape . . . A. Van de Velde.
31 Landscape, with Cows and Sheep A Van de Velde.
32 Landscape, with Cattle . . A. Cuyp.
33 Landscape, with Cattle . . A. Cuyp.
34 Figures and Animals at a Well Le Nain.
35 Landscape . . . David Teniers.
36 Landscape, with Figures John Wynants.
37 Landscape . . . John Wynants.
38 Landscape, with Horses and Figures Philip Wouvermans.
39 Sunset . . . . . John Both.
40 Landscape, with a Windmill Jacob Ruysdael.
41 Calm . . . . W. Van de Velde.
42 Soldiers Gaming . . Salvator Rosa.
43 Swineherd . . . David Teniers.
44 Italian Landscape . . Karel de Jardin.
45 The Flower Girl . . . Murillo.
46 Saint Cecilia . . . Guercino.

Four additional Plates, viz. :

47* Landscape with Cattle and Figures Karel du Jardin.
48* Interior of a Riding School . Cuyp.
49* Two Horses . . Albert Cuyp.
50* Flemish Peasants . Philip Wouvermans.

The Old Engraved Dresden Gallery:

RECUEIL D'ESTAMPES D'APRÈS LES PLUS CÉLEBRES TABLEAUX DE LA GALÉRIE ROYALE DE DRESDE, 3 vols. atlas folio, *three Portraits, plans and* 150 *very large and beautiful*

GALLERIES OF PICTURES—*continued.*

engravings after the Old Masters, executed by Canale, Kilian, Folkema, Houbraken, Ridinger, Tanjé, Basan, Beauvarlet, and all the best artists of that time; **Brilliant impressions,** *the text in French by Baron Heineken, hf. bd. morocco,* £18. *Dresde,* 1755-67-1874

The rarest and most magnificent of all the old picture galleries. Brunet, who calls the work "*Recueil précieux,*" states that the portrait of *Augustus* alone sold for 164 francs, *Alibert* in 1803, and for 125 francs, *Saint-Yves.*

This beautiful reprint of the first and second volumes is carefully executed from the original copper-plates. The descriptive Letterpress, in French, is revised and corrected.

Le Brun Gallery.

GALERIE DES PEINTRES FLAMANDS, HOLLANDAIS, ET ALLEMANDS: ouvrage enrichi de 201 planches gravées d'après les meilleurs tableaux de ces maitres par les plus habiles artistes, avec texte par J. P. B. LEBRUN, 3 vols. in 2, folio, 201 *plates, fine impressions, russia,* £15. *Paris,* 1792-96

——— another copy, 3 vols. in 1, folio, *very fine impressions, good sound copy in russia gilt, from David Laing's library,* £24. 1792-96

——— the same, 3 vols. in 2, folio, 201 *plates,* ORIGINAL BRILLIANT IMPRESSIONS, *hf. morocco, uncut,* £27. 1792-96

Giles (H. A.) Gems of Chinese Literature,

fcap. 8vo. xvi and 254 pp. *extra cloth, 7s 6d* 1883

"'Gems of Chinese Literature' is the title of a new work by Mr. Herbert A. Giles, British vice-consul at Shanghai, announced to appear immediately. It will contain over a hundred extracts from some sixty of the most famous Chinese authors of all ages, thus forming an introduction to the general literature of China. It is to be published by Mr. Bernard Quaritch."—*Academy,* November 3, 1883.

"It is the first book which has answered that description. Hitherto we have known next to nothing of the subject of which it treats."—*Derby Mercury,* Nov. 14th, 1883.

"The work to which Mr. Giles has set himself is evidently to him a labour of love. This knowledge of Chinese life and character, and his acquaintance with Chinese literature and traditions, entitle him to write on these subjects, and his sympathetic, lively method of treating them, enables him to make them very attractive to his readers.

"Mr. Giles has done his work well, and deserves our warmest thanks."—*Glasgow Herald,* Nov. 27th, 1883.

"The book before us is of real value. It will interest all persons of literary taste. The extracts have been selected with great discernment, and so elegantly and idiomatically translated, that they often convey, as it were, the Chinese author's thoughts as from an Englishman's brain, without obscuring the national cast of thought."—*The Tablet,* Dec. 1st, 1883.

"The extracts made by Mr. Giles are short and judiciously selected, so that a fair idea can be obtained from them of the masterpieces of Chinese belles lettres."—*The World,* Dec. 5th, 1883.

"An admirable guide-book to the literature of the Chinese people."—*Derby Mercury,* Nov. 14, 1883.

"In each case the portions selected for translation are those that have received the most approval from the natives themselves, and which have passed through the cleansing operation of the 'public opinion' trial, during the long years that have elapsed since the major portion were penned."—*London and China Telegraph,* Nov. 22, 1883.

"Chinese literature and English readers owe no small obligation to Mr. H. Giles for making them mutually acquainted. Mr. Giles always turns out finished literary work, and at the same time he succeeds in preserving much of the spirit and national colouring of his originals. It is hard to conceive it possible to squeeze within the same compass a larger amount of valuable and curious knowledge concerning the life and modes of thought of the people of China than is contained between the boards of Mr. Giles's book."—*The Scotsman,* Dec. 13, 1883.

"In collecting and translating some of the gems of celestial authorship, Mr. Giles has been judicious in the selection of pieces which, from their diversity, appears fairly representative of the many branches of writing popular in the most interesting, in many respects, of all surviving empires. Mr. Giles has opened up for English readers a storehouse of celestial fancy."

Morning Post, January 10th, 1884.

Glass-Painting:

LASTEYRIE (Comte de) Histoire de la Peinture sur Verre, folio, Text, pp. 1-128, and 65 *coloured plates, no title, hf. red morocco,* £6. 10*s* *Paris,* 1828, *etc.*

The perfect book of 110 plates is now worth £40.

Fitzgerald (Edward) Portrait of the Translator of the Rubaiyat of Omar Khayyam, etched by Costello, 10*s* 6*d* 1886

PROFESSOR COWELL writes as follows:

CAMBRIDGE, *April 3rd*, 1886.

"MY DEAR SIR,—I am very much obliged to you for the portrait of Edward Fitzgerald which you have kindly sent me. The portrait vividly brings back my dear old Friend to me. We shall never look upon his like again. "I remain, yours sincerely, E. B. COWELL."

Gillray's Caricatures. Printed from the original plates, all engraved by himself between 1779 and 1810; comprising the best Political and Humorous Satires of the reign of George the Third, IN UPWARDS OF 600 HIGHLY SPIRITED ENGRAVINGS. In 1 large volume, atlas folio (exactly uniform with the original Hogarth, as sold by the advertiser), *hf. bound red morocco extra, gilt edges*, £7. 10*s* 1849

——— A VOLUME OF SUPPRESSED PLATES, *hf. bound, uniform with the preceding*, £2. 1849

——— A VOLUME OF LETTERPRESS DESCRIPTIONS to GILLRAY'S CARICATURES, comprising a very amusing political history of the reign of George the Third, by THOS. WRIGHT, Esq., and R. H. EVANS, Esq. (*Edited by Henry G. Bohn, and arranged according to the dates of publication, so as to be applicable to all collections*), 8vo. *hf. bound morocco, uniform with the folio volume of Caricatures to which it refers*, £1. 1851

——— the 3 vols. together uniformly bound, £9. 10*s* 1849-51

GILLRAY STANDS AT THE HEAD OF ALL CARICATURISTS.—The *Quarterly Review* thus speaks of him: "Gillray was marked out, as it were, predestined for his career by an extraordinary assemblage of qualities: *wit, humour, fancy, imagination, boldness of conception and execution, inexhaustible fertility and variety, intuitive knowledge of mankind, and unerring quickness of perception*, which enabled him to catch the passing follies and fleeting fashions of the gay world, as well as the intrigues, corruption, and maladministration of the great. He was a PAINTER OF MANNERS as well as a POLITICAL CARICATURIST, and during the long period covered by his sketches there is hardly a marked step in social progress, hardly a change of costume or national caprice of any kind, that is not fixed and recorded for the amusement of contemporaries and the edification of posterity."

Giraud, Les Arts du Metal, folio, 50 *fine plates in Heliogravure, with Text, illustrated with numerous woodcuts* (pub. at 150 francs), *hf. morocco*, £5. 5*s* 1881

The plates are representations of the principal objects exhibited in 1880, at the Union Centrale des Beaux Arts—including *Enamels, Jewellery, Ornamental Ironwork, Sacred Vessels, Sculptured Ivories, Mediæval Cutlery, Armour, Gold and Silversmith work, Furniture, &c.*

Grammars (Pocket) OF THE FRENCH, ITALIAN, AND SPANISH LANGUAGES, 18mo. *cloth, price* 1*s each.*

MEADOWS'S Grammar of the French Tongue 1866
——— Italian Grammar, new edition } sold together for 2*s* 1868
——— new Grammar of the Spanish Language 1866

Graves's (Algernon) Dictionary of Artists who have exhibited works in the principal London Exhibitions of Oil Paintings, from 1760-1880, impl. 8vo. *vi*, 266 pp. (pub. at £1. 11*s* 6*d*), *bd.* 25*s* 1884

The (12,000) names contained in this Dictionary include those of painters in oil and water colour, also those of Architects, Engravers, Medallists, Sculptors, etc., who have contributed to the Exhibitions for the last 120 years.

Gurney (Daniel) Record of the HOUSE of GURNAY, and Supplement, 4to. 1848-58. *Facsimile of the rare cancels and additional leaves*, viz. Part II, pp. 346 *a*, *b*; 410 *b*; 460 *b*, *c*, *d*, *e*; 532 A. B—Part III, pp. 581-4—Supplement, additional preface, pp. xii-xiv—9 *leaves*, £1.

Gruner's Italian Fresco Paintings: FRESCO DECORATIONS and Stuccoes of CHURCHES and PALACES in ITALY during the Fifteenth and Sixteenth Centuries, a splendid volume, imp. folio, *frontispiece and 55 very large, elaborate and most interesting engravings, after the original Paintings of Raphael, Giulio Romano, Giovanni da Udine, Baldassare Peruzzi, Sebastian del Piombo, Correggio, Moretto, Ambrogio da Fasano, Bramantino, Bernardino, Luini, Pinturicchio, &c. several* ELABORATELY FINISHED IN COLOURS, *and coloured key-plates are given to show the colouring of the rest;* with DESCRIPTIVE TEXT and an Essay by J. J. HITTORFF, on the Arabesques of the Ancients, as compared with those of Raphael and his School (pub. £8. 8*s*), *hf. bd. red morocco, gilt edges*, £7. 7*s* 1854

Gruner's Italian Frescoes. An almost **UNIQUE** copy, *all the frescoes coloured by hand*, atlas folio, *red mor. extra, by Bedford, in a leather case*, £90. 1854

This magnificent work is no less valuable to the *Architect* than to the *Painter*. It does not profess (says the *Quarterly Review* in an elaborate article) to exhibit fresh decorative painting in that highest walk chosen by Michael Angelo and Raffaelle (except as a handmaid), but as a *purely decorative Art and subservient to Architecture*. Owing its very existence to the exigencies of the sovereign art, and deriving its appropriate locality, scale and effect from the edifice, it no less assists the *Architecture*, in return, by its arabesques and other tasteful accessories.

☞ **The letterpress can be had either in English or French.**

LIST OF PLATES TO GRUNER'S ITALIAN FRESCOES.

*** *The progressive number of the Plates is to be found at the bottom in the centre of each Plate.*

PALACES AND VILLAS.

Cortile of San Damaso in the Vatican, by Raphael and his School.

1. 1. Perspective View of the First Loggia.
2. 2. Section of Part of the same.
3. 2 a. Raphael's Loggia in the Vatican.
4. 3. Perspective View of the third Loggia.
5. 4. Details of the Pavement.
6. 5. Elevation, Section, and Architectural Details of the whole Loggiato.

Villa Madama, by Raphael, Giulio Romano, and Giovanni da Udine.

7. 6. Plan, View, and Section of the House and Gardens.
8. 7. Longitudinal Section of the Loggia.
9. 8. Decoration of the Dome A.
11. 9, 10. Decorations of the Arched Ceilings.
12. 11. Details of the Decorations of the Vestibule B, and of the Walls.
13. 12. Details of the Paintings on the Arched Ceilings C and D, and the Mosaics of the Fountain f.

Various Palaces.

14. 13. Ceiling in the Villa Poniatowski.
15. 14. Ceiling and Frieze in the Vestibule of the Palazzo Montalto.
16. 15. Ceilings and Details in the Vestibule of the Palazzo Altieri.

Palazzo Farnesina, by Baldassare Peruzzi, Raphael, and Sebastian del Piombo.

17. 16. Front and Flank Views.
18. 17. Plans and Details.
19. 17 a. Loggia of Psyche, in the Palazzo Farnesina.
20. 18. Paintings of the Ceiling A.

Villa Lante. Giulio Romano.

21, 22. 19, 20. Decorations of the Arched Ceilings and Frieze.
23. 20 a. Decorations of the Arched Ceiling of the Third Room.

Palazzo del T, in Mantua, by Giulio Romano and his School.

24. 21. Plan, Elevations, and Details.
25. 22. Decorations of the Hall of David.
26. 23. The Casino and Terra Cottas.

Ducal Palace in Mantua, by Giulio Romano and his School.

27. 24. Decorations of the Uffizio della Scalcheria.
28. 25. } Galleria de' Marmi.
29. 26. }
30. 27. Arabesques and coloured Stuccoes of the Giardino Pensile.
31. 27 a. Decorations of a Small Loggia overlooking the Giardino Pensile.
32. 28. Le Camere di S. Paolo, in Parma. By Correggio.

GRUNER'S ITALIAN FRESCO PAINTINGS—*continued.*

33. 29. Palazzo Martinengo, in Brescia. By Moretto.
34. 30. Decorations of various Ceilings.

Castle of St. Angelo at Rome.

35. 31. Bath-Room of Pope Clement VII. By Giulio Romano.

DECORATIONS OF ECCLESIASTICAL BUILDINGS.

The Certosa, near Pavia, by Ambrogio da Fossano, Bramantino, and Bernardino Luini.

36. I. Exterior of the Church.
37. II. Interior of the Church.
38. III. The principal Front of the Vestibule.
39. IV. North Front of the Vestibule.
40. V. South Front of the Vestibule.
41. V a. Spandrils and their Soffits, from the Vestibule.
42. VI. The Ceiling of the Vestibule, with Sections.
43. VII. The Groined Ceiling of the Church.
44. VIII. Decorations of the Groined Ceiling in the side Chapels.
45. IX. Mural Decorations of the Transept.
46. X. Details of the Decorations.
47. XI. The Monastero Maggiore at Milan. By Bernardino Luini.
48. XII. Libreria of the Cathedral of Siena. By Pinturicchio.
49. XIII. The Groined Ceiling of the Choir in Sta. Maria del Popolo, in Rome. By Pinturicchio.

Cathedral of St. Cecilia, at Alby, France.

50. XIV. Paintings of one of the Compartments of the Groined Ceiling. School of Ambrogio da Fossano.

Villa Belcaro, near Siena.

51. XV. The Chapel, built and painted by Balthazar Peruzzi.

St. Sigismund near Cremona.

52. XVI. Painted Soffits of the Windows. By Bernardino Gatti.

St. Bernardino at Perugia.

53. XVII. View of the Exterior. By Agostino Fiorentino.

Cathedral of Spoleto.

54. XVIII. Decorations of the Eroli Chapel. By Jacobo Siciliano.
55. Key for Colouring the Plates of Palaces.
56. Key for Colouring the Plates of Ecclesiastical Buildings.

Published under the patronage of H.M. Government.

Gruner's Specimens of Ornamental Art,

Selected from the best Models of the Classical Epochs (RAPHAEL, &c.), atlas folio, 80 *very large plates, most of which are most* SPLENDIDLY EXECUTED IN GOLD AND COLOURS, with a 4to. vol. of Descriptions (pub. at £12. 12*s in cloth*), 2 vols. *new hf. morocco, gilt edges*, £10. 1850

The work has now become very scarce, and is in general request as the best BOOK of CLASSICAL ORNAMENT. Copies have sold at sales for £14. 14s and upwards.

A MORE MAGNIFICENT VOLUME than the above has never been produced in any country. It is difficult to conceive the gorgeous yet harmonious effect of the colours, which could only have been produced by the *Litho-chromatographic process.* The plates are of a very large size, and present some of the most tasteful specimens of Decorative Art of every description by the greatest Masters, including RAPHAEL, GIULIO ROMANO, PRIMATICCIO, HOLBEIN, GIOTTO, &c.

LIST OF PLATES.

I: ARCHITECTURAL ORNAMENTS, MONOCHROME DESIGNS, &c.

1. Doors of the Classical Orders.
2. Mode of Constructing the Curves of some of the Etruscan Vases.
3. Bronze Candelabrum. Museum of Naples
4. Two Bronze Candelabra. Same Museum.
5. Richly Chased Arms. XV and XVI Centuries. Historical Museum, Dresden.
6. Cup designed by Holbein for Henry VIII. British Museum.
7. Bookbinding, XVI Century. From the Vatican.
8. Flowers from Nature, ornamentally arranged.
9. Hawthorn in Flower and Fruit, from Nature.
10. Convolvulus and French Bean, from Nature.
11. Part of a Frieze, XVI Century.
12. Capital of a Pilaster, from the Temple of Mars the Avenger, at Rome.
13. Greek Frieze in Terra Cotta, from the Collection of the Cavaliere Campana, at Rome.
14. Two Friezes in Terra Cotta, from the same Collection.
15. Part of an Ancient Pilaster in the Villa Medici at Rome.
16. Ancient Car or Biga, from the Vatican.
17. Part of an Ancient Column, ditto.
18. Frieze by Andrea del Monte Sansovino, XVI Century.
19. Festoon by the same.
20. Tarsia or Inlaid Wood, by Fra Giovanni, XV Cent. S. Maria in Organo, Verona.
21. Inlaid Wood, by the same.
22. Inlaid Wood, by the same.
23. Inlaid Wood, by the same.
24. Inlaid Wood, by the same.
25. Inlaid Wood, by the same.
26. Inlaid Wood, XV Century. S. Ambrogio, Milan.
27. Ancient Roman Tesselated Pavement, Brescia.

GRUNER'S ORNAMENTAL ART—*continued.*

28. Tesselated Pavements from the earliest Christian Churches, Rome.
29. Parts of Two Pavements in "Terrazzo Veneziano," Palazzo del T. Mantua.

II: POMPEIANA.

30. Arrangement of the Paintings in the House of the Second Fountain.
31. Portion of the same.
32. Column from a Wall-Painting.
33. Portion of a mural Painting in the Casa de' Bronzi.
34. Frieze with Children, from a similar painting.
35. Painted Wall in the House of the Labyrinth.
36. Mosaic Fountain in the House of Medusa.

III: CHURCH ORNAMENTS.

37. Mosaic Lunette above the High Altar of St. Clemente. Rome, XII Century.
38. Mosaic Lunette in St. John Lateran, by Jacobo della Turreta, XIII Century.
39. Mosaic Arabesks by Jacobo della Turreta, in the same Church.
40. Painted Details of Lower Church of San Francisco, Assisi.
41. Painted Pillar and Ribs by Giotto, Assisi.
42. Painted Frieze and Zocle, Assisi.
43. Painted Wall Hangings.
44. Details of Church of St. Andrea, Vercelli.
45. Borders from the same.
46. Ditto, in outline.
47. Paintings in the Church of St. Anastasia, Verona.
48. Details of Paintings, plate II.
49. Groined Ceiling, S. Francesco, Lodi. XIV Century.
50. Painted Detail. S. Francesco, Lodi.
51. Details of wood carving, S. Maria l'Incoronata at Lodi. XVI Century.
52. Painted Domes by Calisto di Lodi.
53. Soffit, Santuario di Lodi.
54. Working drawing of the same, plate C.
55. Working drawing of the same, plate D.
56. Enrichment in Stone and Terra Cotta. S. Maria delle Grazie, Milan.
57. Painted Arch by Luini.
58. Portion of Ceiling by Luini.
59. Portion of a Ceiling, Monast. Maggiore, Milan.
60. Paintings of an Archivolt, S. Ambrogio, Milan, by Luini.
61. Sepulchral Monuments XV and XVI Centuries. S. Maria del Popolo.
62. Bronze and Iron Gates and Railings, XV and XVI Centuries.

IV: PALACES.

63. Detail of Wooden Ceiling, Verona. XIV Century.
64. Portions of a Ceiling and Cornice from the Gabinetto d'Este, Mantua, by Giulio Romano.
65. Carved and Gilt Columns in the same Apartment.
66. Portions of Carved Pilasters.
67. Arrangement of a Carved Ceiling.
68. Portion of the same, full size.
69. Portions of a Ceiling and Cornice from the "Stanza de' Mori," Palazzo Vecchio, at Mantua, by Primaticcio.
70. Painted Ceiling and Frieze.
71. Arrangement of the Paintings of a coved Ceiling, by Giulio Romano.
72. Portions on a larger scale.
73. Plan, Elevation and Ceiling of the "Stanza de' Marmi," Palazzo Vecchio, at Mantua.
74. —— of the "Stanza d'Orfeo."
75. Portion of Elevation of the Court-Yard, Casa Taverna, Milan, by Luini.
76. Decorations of the Portico.
77. Paintings, by Giulio Romano and Perin del Vaga, S. Angelo, Rome.
78. Continuation of the same.
79. Paintings from the Bath-room of Cardinal Bibbiena, in the Vatican, by Raphael d'Urbino.
80 Ceiling of the Stanza della Segnatura in the Vatican, by Raphael d'Urbino.

Dedicated by express command to H.R.H. the Crown Princess of Prussia, Princess Royal of England.

Gruner's Terra-Cotta Architecture of North Italy

(12th—15th Centuries). A Series of Select Examples for Imitation in other Countries, from Careful Drawings and Restorations, by FEDERIGO LOSE; with Descriptive Letterpress. Edited by LEWIS GRUNER, 1 vol. folio, *with 48 chromo-lithographic plates, with Elevations, Sections, Mouldings, and Working Drawings in line, hf. bd. morocco, uncut*, £5. 5*s* *John Murray*, 1865

Only a limited edition was printed, and few copies remain for sale.

Gypsies (The English): THE DIALECT OF THE ENGLISH

GYPSIES, second edition, revised and greatly enlarged by B. C. SMART, M.D. and H. T. CROFTON; containing a complete Grammar, copious Vocabularies, Romany-English and English-Romany, with Examples original and translated, illustrative of the Manners, Customs, etc. of the English Gypsies, 8vo. (pub. at 10*s* 6*d*), *cloth*, 7*s* 1875

Hamerton's (P. G.) ETCHING AND ETCHERS, *third edition, with forty-eight new plates*, columbier 8vo. *hf. bd. uncut*, £7. 17*s* 6*d* 1880

Haité's Plant Studies. Published in Ten Parts,

royal folio, *comprising Fifty Plates,* of Plants, their Stems, Leaves, Flowers, and Fruit, with Descriptive Text, *in wrappers*, price 5*s* per Part; or, the complete work, *hf. bd. green morocco*, £3. 3*s* 1884-5

☞ Her Royal Highness the Princess Louise has expressed her approval of Mr. Haité's designs, and has accepted the dedication of the work.

CONTENTS:

First Part:—Introductory Remarks. Description of Plates. Butterfly-part. Plate 1, Garden Peas. Plate 2, Nasturtium. Plate 3, Apple. Plate 4, Canterbury Bell. Plate 5, Sunflower.

Second Part .	Naturalesque Flowers.	Seventh Part .	Peacock Feathers.
Third „ .	Decorative Figure.	Eighth „ .	Landscapes amid Flowers.
Fourth „ .	Japanesque.	Ninth „ .	Fruit and Flowers.
Fifth „ .	Shell and Seaweed, etc.	Tenth „ .	Ornaments, Floral.
Sixth „ .	Conventional Flowers.		

"Mr. Haité's 'Plant Studies,' the first instalment of which has just been published by Mr. Quaritch, have a good object. He has evidently been shocked, as who has not? by the incorrect and even reckless delineations of plants and flowers which are seen in so many art productions of the present day. Perhaps the most terrible sinners in this respect are the concocters of Christmas cards. Not merely for these, however, but for all the designers and workers in wood, metal, stone, pottery, and glass, Mr. Haité provides a sketch-book such as each artist might wish he had made for himself, in which are exhibited, life-size, the foliage, flower, and fruit of the fifty plants which he considers best adapted to decorative purposes. The garden pea, nasturtium, apple, Canterbury bell, and sunflower have each a plate in the present number, and the drawing is so good that it is to be hoped it may find its way into the hands of many professionals as well as amateurs."—*Pall Mall Gazette*, December 27, 1883.

"A new work, likely to be of considerable interest and value to architects, designers, and others, is 'Plant Studies,' by Mr. G. C. Haité (Mr. Bernard Quaritch, 15 Piccadilly, W., publisher), of whose decorative work meritorious examples have from time to time appeared in *The British Architect*. It is to be issued in ten parts, at 5*s* per part, or a two-guinea prepaid subscription. Each part will be royal folio in size, and the illustrations will be rendered by means of photo-lithography, descriptive letterpress accompanying the illustrations. The work, when complete, will comprise fifty plates of plants, their stems, leaves, flowers, and fruits. The prominent characteristics and features most valuable to the art-worker will receive due attention. The growth, nature, period of blooming, peculiarities and colour of each example will be described, and its merits for adaptation to various artistic purposes be pointed out.

"The *raison d'être* of such a work is by no means slight. There is a great amount of crass ignorance prevalent amongst art-workers generally respecting the formation and natural growth of plants. We were shown a decorative border not so long ago, designed by a really clever artist, in which a flower was depicted with four instead of five petals! Mr. Haité aims at supplying the decorative artist, and art student, and workers generally with 'faithful and serviceable working drawings of the growth of flowers or shrubs, and as sound a resource as may be when the natural objects themselves are out of season, or not within reach.' We are sure that this aim will be conscientiously fulfilled to the best of the artist's ability, of which we have had to speak in the highest terms of praise on several occasions."—*British Architect*, December 28, 1883.

"Notwithstanding the many sketch books bearing upon this subject which have been published, the author deems it prudent to enter the lists with a new series of plant and flower illustrations. In an important respect, however, Haité's 'Plant Studies' will differ from the majority of existing publications, inasmuch as they are intended to be purely of a practical kind, and in this aspect it is held that the work will prove a boon to students, designers, and art workers requiring models which are faithfully drawn and well described examples of floral form, in preference to the conventional, unreal examples which commonly prevail. In carrying out his design, the author and artist has produced with great fidelity good working drawings of the garden pea, the nasturtium, the apple, the Canterbury bell, and the sunflower, each plate showing in detail the individual example in its several stages of growth. 'Plant Studies,' when complete, will form a portfolio comprising fifty plates, with descriptive matter, and in their entirety will undoubtedly form a valuable contribution to art study."—*The Bradford Observer*, Feb. 26, 1884.

"These are sketches for artists, designers, and art students. The sketches are well executed and cannot fail to accomplish the purpose for which they are intended."—*The Pottery Gazette*, March 1, 1884.

Hill's (A. G.) ORGAN CASES and ORGANS of the Middle Ages and

Renaissance, square folio, *illustrated with* 39 *facsimiles of original drawings by the author, cloth*, £4. 4*s* 1883

Of 300 copies printed only 50 remain for sale.

A second series is in preparation and may come out next year.

The above is a comprehensive work on the Art Archæology of the organ, with architectural and historical accounts of the more remarkable organ cases and organs still remaining in various parts of Europe, giving also lists of stops and other musical notices.

Haji Khalfæ Lexicon Encyclopædicum et

Bibliographicum, *Arabice et Latine*, edidit G. FLUEGEL, 7 vols. 4to. complete, *cloth*, reduced from £6. 6*s* to £3. 3*s* *Leipzig*, 1835-54

——— the same, 7 vols. impl. 4to. LARGE PAPER, *cloth*, reduced from £8. 8*s* to £4. 4*s* 1835-54

This work is, without comparison, the most useful of all the Fund Publications. It stands in the same relation to Oriental Literature as *Watts' Bibliotheca* and *Graesse's Tresor* do to that of the Western World. The arrangement is alphabetic, according to the names of the *works* (an INDEX OF AUTHORS being added at the end), and comprises descriptions of above 15,000 books in Arabic, Persian, and Turkish ; with statements of the date when the writers flourished, and many other useful particulars.

Mustafá ben Abdallah Kátib Tchlebeî, called Hadjî Khalfeh, was a learned Turk, who, early in the seventeenth century, held a high official position under Amurath IV. At a later period he collected a large library, and wrote several works, chiefly historical ; but the greatest monument of his immense industry and erudition remains in the Bibliographical Lexicon (*Kashf uz-Zanun*). The *Bibliothèque* of D'Herbelot consists principally of an abstract from defective texts of the work of Hadjî Khalfeh ; while Flügel's edition is based upon the best copies in existence, which contain the corrections and additions of later writers.

Hawkins' Silver Coins of England, arranged and

described, with Remarks on British Money, previous to the Saxon Dynasties, by E. HAWKINS, *Keeper of Coins and Antiquities in the British Museum*, third edition, revised and enlarged by R. Ll. KENYON, Esq., thick 8vo. 55 *plates containing figures of about* 650 *Coins, by F. W. Fairholt and F. J. Lees, half morocco*, 36*s* 1887

A new edition of Mr. Hawkins' "Silver Coins of England" being greatly required, the present has been undertaken by Mr. R. L. Kenyon, a grandson of Mr. Hawkins. Considerable alterations and additions have been found necessary, in order to incorporate in the text all the information on the subject which has been acquired since the year 1841, when the book was first published. Among other things, the numerous new types of the contemporaries of Alfred, found at Cuerdale in 1842, are described in this edition ; Coins are found attributed to King John, the Empress Matilda, the Earl of Warwick, &c., and the parts relating to British coins, to the short cross pennies attributed to Henry II, and to the Coins of Henry IV, V, and VI, have been entirely re-written. Some new plates by Mr. J. F. Lees, Member of the Numismatic Society, which have been added, contain nearly 100 additional coins, and it is hoped that the new edition will worthily maintain the reputation of the old one. Only a small edition has been printed.

Now ready, the Sequel to "Hawkins's Silver Coins of England."

The Gold Coins of England, arranged and described

by R. Ll. KENYON, *Editor of the second edition of "Hawkins's Silver Coins of England,"* 1 vol. demy 8vo., 218 pp., and 24 *plates, engraved by* F. J. LEES, *Member of the Numismatic Society, Roxburghe, gilt top*, 24*s* 1883

This work contains a complete account of the English current gold coins, from the earliest Saxon times to the present reign, with 200 illustrations, and includes a description of gold coins attributed to the first half of the seventh century. It is uniform with the second edition of "Hawkins's Silver Coins," and it is hoped that the light which an examination of the gold coins throws upon the proper appropriation of the silver, as for instance in the reigns of Henry V and VI and of Edward V, together with the information about the history of the coinage which this volume contains, may make it acceptable to collectors, even though their cabinets may not contain a great number of gold coins.

Hope's Costume of the Ancients, illustrated in

upwards of 320 Outline Engravings, containing Representations of Egyptian, Greek, and Roman Habits and Dresses. A New Edition, 2 vols. royal 8vo. *with Coloured Frontispieces* (pub. at £5. 5*s*), *cloth extra, scarce*, £2. 8*s* 1875

"The substance of many expensive works, containing all that may be necessary to give to artists, and even to dramatic performers and to others engaged in classical representations, an idea of ancient costumes sufficiently ample to prevent their offending in their performance by gross and obvious blunders."

Hazlitt's (W. C.) Bibliographical Works,

a complete set on LARGE PAPER:

HAND-BOOK to the Popular, Poetical, and Dramatic Literature of Great Britain, *xiv and* 701 *pages, double cols.* not sold separately 1867

COLLECTIONS and Notes, 1867-1876, *xii and* 498 *pp. double cols.* not sold separately 1876

SECOND SERIES of Bibliographical Collections and Notes on Early English Literature, 1474-1700, *x and* 717 *pp. double cols.* sold separately, 36*s* 1882

THIRD and FINAL SERIES of Bibliographical Collections and Notes on Early English Literature, 1474-1700, *xii and* 315 *pp. double cols.* sold separately, £2. 8*s* 1887

—together 4 vols. roy. 8vo. (pub. at £11. 13*s* 6*d*), *the first in hf. morocco, gilt top, uncut, the rest in cloth*, £6. 10*s* 1867-87

There never was a more accurate and painstaking bibliographer than Mr. Hazlitt, nor is there any bibliography of English literature that can compete with his works. I have found from personal experience that they are absolutely necessary to the English collector. The four volumes contain full descriptions of nearly 30,000 books, and Mr. Hazlitt has seen every book here described—except some few in the *Hand-Book*, which, being the first attempt, is the least finished.

Hazlitt's (W. C.) Collections and Notes

[towards ENGLISH BIBLIOGRAPHY], 1867-76, 8vo. 498 pp. comprising 5,500 exact titles and collations of Early English Books (pub. at £1. 4*s*), *cloth*, 15*s* 1876

——— SECOND SERIES of the COLLECTIONS and NOTES, 1877-82. 8vo. 725 pp. 10,000 additional Titles and Collations of Early English Books (pub. at £1. 16*s*), *cloth*, 21*s* 1882

——— the same, royal 8vo. LARGE PAPER (pub. at £3. 3*s*), 36*s* 1882

——— THIRD and FINAL SERIES of BIBLIOGRAPHICAL COLLECTIONS and Notes on Early English Literature, 1474-1700, 8vo. *xii and* 315 *pages, double columns, comprising upwards of* 3000 *articles, cloth*, 24*s* 1886

——— the same, royal 8vo. LARGE PAPER, *cloth, only* 20 *copies printed*, £2. 8*s* 1886

"I very respectfully, yet with cordial pleasure, submit to such sections of the educated and reading English community in the United Queendom, the States of America, and elsewhere, as feel an interest in that early literature, which ought to be dear to the entire English-speaking race, a *Third* and *Final* Series of my *Bibliographical Collections and Notes*, forming (with my Handbook), the fourth volume of my achievement in this province of research.

"The objection to the multiplication of alphabets by the sectional treatment, which I have adopted since the appearance of the Handbook in 1867, is a very valid objection indeed from the point of view of the consulter. But as this has been, and remains, a labour of love, and as the cost of production was a grave problem, I simply had no alternative; and to the suggestion which I offered in a prior Introduction, that, after all, these serial volumes might be regarded in the same light as so many catalogues of public or private collections, I have now the gratifying announcement to add, that a complete Index to the Handbook and the three Series of Collections and Notes is in preparation by Mr. Gray of Cambridge, who has most generously volunteered to do the work, and will form a separate volume, to be published by Mr. Quaritch when it is completed.

"I have incorporated (generally with additions and corrections) in my volumes by degrees nearly the whole of the Bibliotheca Anglo-Poetica, Corser's Collectanea (excepting, of course, the lengthy and elaborate extracts and annotations), the British Museum Catalogue of Early English Books to 1640, the Typographical Antiquities of Ames, Herbert and Dibdin, the Chatsworth, Huth, Ashburnham, and other private cabinets, and the various publications of Haslewood, Park, Utterson, and Collier.

"Since the Second Series came from the press in 1882, several large private libraries have been dispersed under the hammer, and all the articles previously overlooked by me have been duly taken up into my pages. I may enumerate, for example's sake, the celebrated collections of the Earl of Jersey, the Earl of Gosford, Mr. James Crossley of Manchester, Mr. Payne Collier, the Duke of Marlborough, Mr. Hartley, Mr. N. P. Simes of Horsham, Sir Richard Colt Hoare, Mr. Michael Wodhull, Sir Thomas Phillipps of Middle-Hill, the Rev. J. Fuller Russell, Mr. Henry Pyne, and Professor Solly."—*Preface.*

"Mr. Hazlitt has done much work during the last thirty years, and some of it has been bitterly attacked; but we venture to think that the debt of gratitude which all students of Old English literature owe to him for his bibliographical collections must remain in the most enduring opinion of his labours. We would bid all readers who care for the books of the past to read the practical, manly and comprehensive introduction prefixed to this volume. It forms one of the best pleas for the study of English literature which we know; and, coming close upon the important speech of Mr. John Morley, it takes up a phase of the subject not yet adequately recognized. The academic side has been put by Mr. Morley; the practical by Mr. Hazlitt:

HAZLITT'S WORKS—*continued.*

The England in which we dwell is one with the England which lies behind us. So far as the period which I comprehend goes, it is one country and one race; and I do not think that we should precipitately and unkindly spurn the literature which our foregoers left to us and to our descendants for ever, because it may at first sight strike us as irrelevant to our present wants and feelings. . . . The considerer of modern opinions and customs is too little addicted to retrospection. He seems to be too shy of profiting on the one hand by the counsels or suggestions, on the other by the mistakes of the men who have crossed the unrepassable line; who have dealt with the topics and problems with which we have to deal. These are stirring and sensible words, and we should much like to see them more widely distributed than the limited issue of this volume will allow.

"It is impossible, in a short notice such as we can only give, to do justice to the contents of this work. The titles of every book or tract are given in full, having been transcribed by Mr. Hazlitt himself; and there is often appended to the entry interesting information about the condition, history, and, above all things, the present locale of the book. Such work as this requires labour, and skill, and knowledge of no ordinary kind. Now that Mr. Bradshaw is dead, there are few indeed who possess these qualities, and apparently only one who puts them at the service of his fellows. It has been often said of late that the bibliographer and indexer are more needed than the book-writer; and if this is true, as we are inclined to think it, Mr. Hazlitt's work must, in relation to the age in which it is produced, be awarded a very high place. It enables us to ascertain what has been done in English literature, and, therefore, ought to enable us to do our work so much the better. Almost all departments of study are now occupied as much with a reconsideration of old facts as with the discovery of new, and for this purpose such books as Mr. Hazlitt's are indispensable. We are happy to say that a competent Cambridge student has undertaken to compile an index to the four volumes of bibliography issued by Mr. Hazlitt, and that this will be published by Mr. Quaritch as soon as it is ready."—*The Antiquary*, April, 1887.

"Mr. W. Carew Hazlitt has handed over the MS. of the third and final series of the "Bibliographical Collections and Notes" (1474-1700) to Mr. Quaritch, who has arranged to print a limited edition of it, uniform with the two former series of 1876 and 1882. The new volume will contain between 3000 and 4000 titles, including books, tracts, and broadsides, illustrating English, Scottish and Irish History; contemporary English translations of foreign tracts relating to the affairs of the Low Countries, France, Spain, Germany, Russia, etc., in the sixteenth and seventeenth centuries; rare Americana; and additions to the early literature of poetry, the drama, and folk-lore."—*The Athenæum*, June 12, 1886.

Hessels' Works on Bibliography:

GUTENBERG: was he the INVENTOR OF PRINTING? An historical Investigation embodying a Criticism on Dr. VAN DER LINDE'S "Gutenberg," by J. H. HESSELS, 1 vol. 8vo. xxviii and 202 pp. *hf. morocco*, 21*s* 1882

The best and most critical account of the History of Printing with moveable type. Every document connected with the History of the Invention of Printing has been verified by the energetic and intelligent author. The mystery still remains—who was the *inventor* of Printing? That Gutenberg was an *early* printer Mr. Hessels fully admits.

Only 200 copies were printed for sale.

VAN DER LINDE'S HAARLEM LEGEND of the Invention of Printing by Lourens Janszoon Coster, critically examined by Dr. Van der Linde; translated from the Dutch by J. H. Hessels; with an Introduction and a Classified List of the Costerian Incunabula, royal 8vo. xxviii and 170 pp.; *hf. roan*, 1*s* 6*d* 1871

Mr. Hessels has done well in translating Van der Linde's careful investigation and proofs of the utter falsehood of the Haarlem Legend of the "Invention of Printing."

Only a few copies remain for sale.

Hogarth's Works: a fine series of original impressions of the plates engraved by and after this great English master, including many in the first state, with later impressions added, to show the variations: in all 250 *prints*, *neatly mounted*, *on drab drawing paper*, *in four portfolios*, £125. 1717-1803

HOGARTH'S WORKS: a collection of ONE HUNDRED AND TEN Engravings, including his portrait and three suppressed plates, brilliant original impressions from the copper-plates as engraved by Hogarth himself, pasted in an atlas folio volume, *hf. bound*, EXCESSIVELY RARE, £25. 1733, *and after*

"This book of Hogarth's Prints was a present to Mr. Nathl. Barwell from *Mrs.* Hogarth. O. Jb. Barwell."

HOGARTH'S WORKS—*continued.*

Many of these plates are in fine early states, for instance, that of the Madhouse, in the Rake's Progress, before the halfpenny was inserted on the wall: this was done by Hogarth about a year before his death. The retouched plate is added, to show the variation: the original plate of the "Sleeping Congregation," and the retouched one dated 1762; The Times, plate II, very rare, being suppressed by Mrs. Hogarth; Before and After, etc.

HOGARTH'S WORKS, another set, *good fine impressions*, atlas folio, *in all 91 plates, russia*, £12. *Boydell*, 1790

Hogarth's Works engraved by himself,

153 fine plates including the two well-known "suppressed plates," with elaborate letter-press descriptions, by J. NICHOLS, atlas folio, **clear impressions** (pub. at £50.), *elegantly hf. bound morocco extra, full gilt back and gilt edges, with a secret pocket for the suppressed plates*, £7. 10*s* 1822

Besides the two suppressed plates, every purchaser will be entitled to a small snuff-box engraving of the same character, which is not yet in any of the Hogarthian collections.

Nearly £1000 have been expended in money and time to render the copies now offered for sale worthy of the genius of Hogarth. The present impressions are quite as good as those issued early this century. Whoever wishes to satisfy himself can compare the present copies with plates issued until lately.

Holbein Society, Publications of the:—

The following works have been reproduced in facsimile, of which only a few copies remain:—

I. HOLBEIN'S "DANCE OF DEATH." Translated and Edited by HENRY GREEN, M.A., with sketch of Holbein's Life and Works, and explanatory notes, *sold only in sets* 1869

II. HOLBEIN'S BIBLE FIGURES. Edited by HENRY GREEN, M.A., 15*s* 1869

III. THE MIRROVR OF MAIESTIE, with an Introduction and Annotations on the Armorial Bearings and Noble Personages. Edited by HENRY GREEN, M.A., and JAMES CROSTON, F.S.A. Of this work only one perfect copy is known to exist, 14*s*, *reduced to* 7*s* 6*d* 1870

IV. THE FOUR FOUNTAINS OF THE EMBLEMS OF ALCIAT, with sketch of Alciat's Life. Edited by HENRY GREEN, M.A., 12*s*, *reduced to* 7*s* 6*d* 1870

V. ALCIAT'S EMBLEMS IN THEIR FULL STREAM, with an Introduction, &c. Edited by HENRY GREEN, M.A., 14*s*, *reduced to* 7*s* 6*d* 1871

VI. GRIMALDI'S FUNERAL ORATION UPON ANDREA ALCIAT, with Translation. Edited by HENRY GREEN, M.A., 6*s*, *reduced to* 4*s* 1871

VII. THE THEATRE OF WOMEN. A series of wood engravings. Engraved by IOBST AMMON. Edited by ALFRED ASPLAND, F.R.C.S., 12*s*, *reduced to* 9*s* 1872

VIII. THE FOUR EVANGELISTS.—Arabic and Latin. With woodcuts designed by ANTONIO TEMPESTA. Edited by ALFRED ASPLAND, F.R.C.S., 24*s* 1873

IX. THE TRIUMPHS OF THE EMPEROR MAXIMILIAN I. Part I. Edited by ALFRED ASPLAND, F.R.C.S., 30*s* 1873

X. Ditto ditto. Part II, 30*s* 1873

XI. Ditto ditto. Text. 4to. Edited by ALFRED ASPLAND, F.R.C.S., 8*s*

XII. THE HISTORY OF THE FALL OF MAN. By ALTDORFER. Edited by ALFRED ASPLAND, F.R.C.S., 12*s* 1876

XIII. CAXTON'S GOLDEN LEGEND, Printed in 1483. With Supplement, comprising a series of full pages, with Illustrations from the Antwerp edition of 1505. Edited by ALFRED ASPLAND, F.R.C.S., £2. 1878

XIV. ARS MORIENDI, in facsimile of the first xylographic edition, produced probably at Cologne in 1450; formerly in the Weigel collection, now in the British Museum, 24 *leaves drawn on stone by Mr. Price*, 11 *of them large and very elegant designs surpassing in beauty any other Block Book, with Introduction by* G. BULLEN, Esq., 31*s* 6*d*, *reduced to* 12*s* 1881

HOLBEIN SOCIETY PUBLICATIONS—*continued.*

XV. TEWRDANNKH. Die Geuerlicheiten und eins teils der geschichten des löblichen streitbaren und hochberümten helds und Ritters TEWRDANNKHS: (An Allegorical Poem of Knight-Errantry, executed by Melchior Pfintzing, but projected by the Hero of the work himself, the subject matter being the Adventures of the Emperor Maximilian in his wooing and winning of the beautiful Mary of Burgundy), folio, *with* 118 *very large and spirited woodcuts by Hans Schaeufelin and Hans Burgmair.* Complete in three parts, in one vol. *cloth*, £2. 10*s* [*Augspurg, Schönsperger*, 1519] 1882-4

— a complete set, 15 vols. 4to. and folio, *cloth* (subscription price £15. 15*s*), *reduced to* £8. 10*s* 1869-84

It may be stated that the original copies of some of the above works when offered for sale realize very high prices; for instance, No. I, Holbein's *Dance of Death*, realized £18. 18*s*; No. II, about the same price. No. III, £36; and an original copy of *The Triumphs of Maximilian* is worth from £35 to £50. The value of the facsimiles issued by the Society will, therefore, be seen at once. They are for all practical purposes equal to the originals, and are supplied at less than a *twentieth part of the cost.*

Holbein's Portraits of the Court of Henry the EIGHTH, THE LARGE EDITION, with eight additional and unpublished portraits of the French Court, likewise engraved by BARTOLOZZI; **Proofs,** *beautifully finished in coloured tints; mounted on stout drawing paper, ruled with red lines,* atlas folio (pub. at £52. 10*s*), *hf. bound morocco extra, gilt edges,* £16. 1792

Holbein's Dance of Death: the full series of Wood-engravings reproduced in phototype from the proofs and original editions, edited by Dr. F. LIPPMANN, *Director of the Royal Print-Room, Berlin*, 16mo. 58 *plates, Roxburghe binding*, 7*s* 6*d* 1886

CONTENTS:

1 The Creation
2 Adam and Eve in Paradise
3 The Expulsion from Paradise
4 Adam tilling the ground
5 The Pope
6 The Cardinal
7 The Bishop
8 The Canon
9 The Abbot
10 The Priest
11 The Preacher
12 The Monk
13 The Physician
14 The Emperor
15 The King
16 The Duke
17 The Count
18 The Knight
19 The Nobleman
20 The Alderman
21 The Judge
22 The Advocate
23 The Rich Man
24 The Merchant
25 The Pedler
26 The Mariner
27 The Ploughman
28 The Old Man
29 The Empress
30 The Queen
31 The Duchess
32 The Countess
33 The Noble Lady
34 The Abbess
35 The Nun
36 The Old Woman
37 The Young Child
38 The End of Mankind
39 The Last Judgment
40 The Escutcheon of Death
41 The Astronomer
42 The Soldier
43 The Gamester
44 The Drinker
45 The Idiot Fool
46 The Highwayman
47 The Blind Man
48 The Waggoner
49 The Outcast
50 The Bride
51 The Bridegroom
52-58 Groups of Children

In no other edition appear ALL these woodcuts; they appear here for the first time UNITED.

Holland (Sir Richard) Buke of the Howlat (in Verse) edited (with a valuable historical preface) and presented to the Bannatyne Club by David Laing, PRINTED ON VELLUM IN **black letter**, UNIQUE, *with* MAGNIFICENT BORDERS AND VIGNETTES, *exquisitely illuminated in gold and colours, by William Penney of Mid-Calder,* A BEAUTIFUL SPECIMEN OF THE ARTIST'S SKILL, *green morocco super extra,* £125. *Edinb.* 1823

This allegorical Scottish poem was written about 1453, and preserves many peculiarities of ancient English metrical composition which were already obsolete. It is largely devoted to the expression of eulogies on the house of Douglas—"the lineage of the Bleeding Heart;" and has therefore been supposed to embody a satire on the King, James II, who had slain Earl William, and with whom the Douglases were at feud.

The name of the artist, William Penny, is almost unknown, but by the few who have seen his performances he is recognized as an extraordinary genius. Both in fancy and in execution, the drawings with which he has embellished "the Howlat" are exquisitely perfect.

Huguenot Roll :

The Roll of the Huguenots settled in the United Kingdom, by Mrs. Philip de Crespigny, in the form of a Sheet 32 in. by 20 in., on which is an inner Scroll bearing about 460 Names and surrounded by 35 Coats of Arms in their proper colours, belonging to the principal families who settled in the United Kingdom during the persecutions of Protestants in France, with descriptive pamphlet, 8vo. 21*s* 1884

Two hundred and fifty copies are printed.

Families whose Coats of Arms are given :

La Tremouille.	de Bouverie.	Du Boulay.	La Tranche.	Papillon.
Bosanquet.	de Cazenove.	Du Quesne.	Lefèvre.	Rebow.
Chaigneau.	de Champagné.	Emeris.	Lefroy.	Romilly.
Champion de Crespigny.	de Chenevix.	Gaussen.	Ligonier.	Saurin.
	de la Cherois.	Guérin.	Luard.	Schomberg.
Chevallier.	de Pechels.	Huggessine.	Majendie.	Thellusson.
de Bernière.	De Por al.	La Touche.	Mangin.	Vignoles.
de Blaquière.				

A pamphlet is issued with each copy as a key to the work. The shields have been corrected by the representatives of each family, as well as the information given in the pamphlet.

THE HUTH LIBRARY CATALOGUE:

THE HUTH LIBRARY. A Catalogue of the printed Books, Manuscripts, Autograph Letters, and Engravings, collected by HENRY HUTH, with collations and bibliographical descriptions, 5 vols. imperial 8vo. *portrait, hf. morocco, top edges gilt,* £7. 10*s* 1880

This Catalogue is made with so much bibliographical accuracy and fulness of detail that it cannot fail to be useful to students and amateurs throughout Europe and America. Most of the copies are already ordered, and prompt application will now be necessary to secure one.

Mr. Huth's Library is rich in illuminated MSS. of the most splendid character, and in choice and magnificent specimens of Mediæval and Oriental art. Mr. Huth's collection of Bibles is singularly full ; comprising almost every rare edition which is coveted by amateurs. As much may be said of the section containing Works of Travel and Voyages, and including most of the rare pieces which marked the advance of geographical discovery in America and in the East. The rare books in German and Spanish Literature—two favourite classes with Mr. Huth—are sufficient in themselves to stamp his library as one of exceptional importance ; but his collection of English books in fine bindings is unrivalled : it may be said that in Shakspeariana, and generally in large and well preserved examples of the literature of the sixteenth and seventeenth centuries, it stands *facile princeps.*

Irish Academy :

LEABHAR NA H-UIDHRI. Book of the Dun Cow, a Miscellany of Historical and Romantic Pieces, *in Irish*, imp. 4to. *lithographed in facsimile from the original Vellum MS. written by Maolmuire Mac Ceileachair, grandson of Conn nam-Bocht, about the end of the eleventh century, with the late Professor O'Curry's catalogue of its contents added in letter-press* (pub. at £3. 3*s*), *half morocco,* £2. 2*s* *Dublin*, 1870

The historical and philological value of the contents of this volume is so well recognized, that the publication of the text is a munificient boon to Celtic scholars. One part of the contents is a poem written in the year 522 by Dallan Forgaill, with a gloss interlined by Maolmuire. Only two hundred copies were printed.

LEABHAR BREAC—the "Speckled Book"—otherwise styled "The Great Book of Dun Doighre :" a collection of pieces in Irish and Latin, transcribed towards the close of the fourteenth century ; now for the first time published from the original manuscript in the Library of the Royal Irish Academy, imperial folio, *on toned paper, hf. calf,* £4. 4*s* *Dublin*, 1876

LEABHAR BREAC. The Passions and the Homilies. Text, translation, and glossary, with Introduction on Irish Lexicography, by Rob. Atkinson, 8vo. 960 pp., 30*s* 1887

This work forms Vol. II of the Todd Lecture Series of the Royal Irish Academy's publications.

THE BOOK OF LEINSTER, sometime called the Book of Glendalough : a collection of pieces in the Irish Language, compiled in part about the middle of the twelfth century, *a lithographed transcript* from the original

IRISH ACADEMY—*continued.*

MS. in the Library of Trinity College, Dublin, imperial folio, *on toned paper* (pub. at £6. 6*s*), *hf. morocco*, £3. 3*s* (*Dublin*, 1878)

——— the same, PRINTED ON VELLUM, *with the initials and capitals coloured so as to form an exact facsimile of the original MS. with the preliminary explicative matter added from a paper copy, magnificently bound in brown morocco extra, gilt edges, by Bedford, the sides tooled with ornaments from its Celtic patterns; a very fine book*, £36. *Dublin*, 1878

The Book of Leinster is one of the most important of the fragments of Irish Literature that have come down to us. In addition to copies of the native prose historic accounts of the Táin Bó Cualnge, the Bórama, &c., it contains a large fragment of an early prose translation of the Historia de Excidio Troiae of Dares Phrygius; many of the poems and prose introductions of the Dindsenchas or legendary and traditional accounts of the origin of the names of places in Ireland; several historic poems, in which the legendary and traditional accounts of the early history of the country are preserved; Irish genealogies and hagiologies; and a great number of interesting stories, illustrative of the manners and customs, the modes of thought, and the state of culture, &c., of the people of Ireland just about the period of the Anglo-Norman Invasion.

THE BOOK OF BALLYMOTE: a collection of pieces in the Irish Language, dating from the end of the fourteenth century; now published in Photo-lithography from the original Manuscript in the Library of the Royal Irish Academy. With Introduction, Analysis of Contents, etc. by Robert Atkinson, impl. folio, *hf. morocco*, £5. 5*s* (? 1881)

Irish Archæological and Celtic Society:

PUBLICATIONS printed at the University Press, Dublin, a complete set, 23 vols. in 29, 4to. (cost to subscribers, £31. 4*s*), *cloth*, £20. *Dublin*, 1841-69

——— another set, 23 vols. in 29, 4to. *partly half bound neat, the rest in cloth*, £18. 1841-69

The following is a list of the Publications, and the prices at which they are sold separately:—

1 Tracts relating to Ireland, Vol. I, *Irish and English, rare*, 20*s* 1841
2 Jacobi Grace Kilkenniensis Annales Hiberniae, ed. R. Butler, 8*s* 1842
3 Banquet of Dun na n-gedh and the Battle of Magh Rath, edited by O'Donovan, *Irish and English*, 3*s* 6*d* 1842
4 Tracts relating to Ireland, Vol. II, 10*s*
5 Tribes and Customs of Hy-Many, commonly called O'Kelly's country, *map, Irish and English, rare*, 25*s* 1843
6 Genealogies, Tribes and Customs of Hy-Fiachrach, commonly called O'Dowda's country, *Irish and English*, 10*s* 1844
7 Book of Obits and Martyrology of the Church of the Holy Trinity, Dublin, edited by Crosthwaite, 6*s* 1844
8 Registrum Prioratus omnium sanctorum juxta Dublin, edited by Butler, 12*s* 1846
9 O'Flaherty's Chorographical description of West, or H-Iar Connaught, A.D. 1684, ed. by Hardiman, 12*s* 1846
10 Miscellany of the Society, Vol. I, *Irish and English*, 3*s* 6*d* 1846
11 Irish Version of the Historia Britonum of Nennius, ed. by Todd, *Irish and English*, 7*s* 1848
12 Annals of Ireland by John Clyn and Thady Dowling, together with the Annals of Ross: ed. by the Very Rev. Richard Butler, 6*s* 1849
13 Macariae Excidium, or the Destruction of Cyprus, by Kelly, *Irish and English*, 16*s* 1850
14 CLOTON (Archbishop) Acts in his Visitation of the Diocese of Derry, 1397, by the Rev. W. Reeves, 10*s* 1850
15 Petty's History of the Down Survey, A.D. 1655-6, edited by Larcom, 12*s*
16 Book of Hymns of the Ancient Church of Ireland, Fasc. I, *Irish and English*, edited by Rev. J. H. Todd, 20*s* 1855
17 ADAMNAN'S Life of St. Columba, founder of Hy, with Notes by Reeves, *a thick volume*, £2. 1857
18 Annals of Ireland, three fragments copied from ancient sources, *Irish and English*, ed. by O'Donovan, 7*s* 6*d* 1860
19 IRISH GLOSSES: a Mediæval Tract on Latin Declension, edited by W. Stokes, 10*s* 6*d* 1860
20 O'DONOVAN. The Topographical Poems of John O'Dubbagain and Giolla na Naomh O'Huidhrin, edited in Irish, with Translations, Notes, and Introductions by John O'Donovan, roy. 8vo. *cloth* *Dublin*, 1862
21 O'CLERY, Felire na Naomh n-Erennach: Calendar of Native Saints of Ireland, usually styled the MARTYROLOGY of DONEGAL, compiled by Friar Michael O'Clerigh, *Irish and English*, edited from the Original MS. in the Burgundy Library, at Brussels, by Dr. O'Donovan, with introduction, notes and Indexes, by Drs. Todd and Reeves, 8vo. *cloth*, £2. 1864
22 LIBER HYMNORUM; the Book of Hymns of the Ancient Church of Ireland; from the original MS. in the Library of Trinity College, Dublin, edited by the REV. JAMES HENTHORN TODD, D.D., part II, £2. 1869
23 SANAS CHORMAIC: Cormac's Glossary, translated and annotated by the late JOHN O'DONOVAN, LL.D., edited with Notes and Indices, by WHITLEY STOKES, £2. 12*s* 6*d* 1869

History of the Irish Confederation and the

WAR IN IRELAND, 1641-1643: Containing a Narrative of Affairs of Ireland from 1641 to the conclusion of the Treaty for Cessation of Hostilities in 1643. By RICHARD BELLINGS, Author of "A Sixth Book to the Countess of Pembroke's Arcadia;" Secretary of the Supreme Council of the Irish Confederation.

With Original Documents, Correspondence of the Confederation and of the Administrators of the English Government in Ireland, Contemporary Personal Statements, Memoirs, etc.

NOW FOR THE FIRST TIME PUBLISHED, FROM ORIGINAL MANUSCRIPTS, by JOHN T. GILBERT, 2 vols. sm. 4to. *bds. with Portraits and Facsimiles, price to subscribers, £2. 10s* 1882

——— the same, 2 vols. 4to. LARGE PAPER, *£4. 4s*

The second volume will be issued at the beginning of next March. A very small number has been printed, and solely for subscribers. Of the Large Paper only 25 copies have been printed.

The organization and acts of the Confederation, established by a large portion of the Irish Nobility, Clergy, and people in the reign of Charles I, for the government of Ireland, through an elective representative body of their own selection, form important and as yet but little understood portions of history. Declaring their allegiance to the King, but resisting the authority of the English Parliament, the Confederates, through their Supreme Council, organized forces, nominated commanders and officials, collected revenue, levied taxes, minted coin, treated with foreign powers, and governed a considerable part of Ireland. The administration thus established was long maintained by the Confederates, not only in opposition to the Government at Dublin and to continuous hostile attacks from the English and Scotch settlers in Ireland, and those associated with them, but also against large military and naval forces despatched from England and Scotland.

Hitherto no attempt has been made to collect or publish in their integrity such authentic original materials as still survive for the elucidation of the history of the Irish Confederation and its transactions in peace and war. To supply this want is the object of the present work, for which important materials, hitherto unprinted, have been obtained from archives in England, Ireland, and on the Continent.

HISTORIC LITERATURE OF IRELAND. Now ready: in 1 vol. 4to. in sequence to, and uniform with the "History of the Irish Confederation and War in Ireland," 1641-1643. History of the Irish Confederation and the War in Ireland, 1643-1644: containing a Narrative of Affairs of Ireland in 1643 and 1644, by Richard Bellings, author of "A Sixth Book to the Countess of Pembroke's Arcadia;" Secretary of the Supreme Council of the Irish Confederation, with Original Documents, Correspondence of the Confederation, and of the Agent of France in Ireland, Letters and Papers of the Administrators of the English Government, Contemporary Statements, etc. now for the first time published from Original Manuscripts, illustrated with Facsimiles, edited by John T. Gilbert, F.S.A., M.R.I.A., late Secretary of the Public Record Office of Ireland; author of a "History of the City of Dublin;" editor of "Facsimiles of the National MSS. of Ireland," etc.

Among the hitherto unedited documents in the volume are the following:—

Correspondence with Charles I, Queen Henrietta Maria, the Pope, Cardinals, Nuncios, Louis XIV, the Queen-Regent of France, Cardinal Mazarin, Prince Rupert, the Marquis of Ormonde, Viceroy of Ireland, the Duchess of Buckingham, the Earls of Antrim and Castlehaven, the Governor of Flanders, and Agents on the Continent for the Confederation; letters from Cardinal Mazarin's representative in Ireland; accounts of expulsion of Irish from Cork; negotiations with France and Spain; details of arrangements in aid of Royalists in England and Scotland; ordinances on Confederate oath of Association; appointment of Judges; receipt of Customs and Revenue; manifesto in French by the Confederation; catalogue of Peers and others in Ireland outlawed for High Treason; statements in detail by the Irish on their claims to Constitutional rights, including the independence of the Parliament of Ireland.

The volume contains the following facsimiles:—

Letter to Cardinal Mazarin from De La Monnerie, his delegate to Ireland, 1643-4.

Letter to Pope Urban VIII, 1644, from Lord Mountgarret and Supreme Council of Irish Confederation.

IRELAND—*continued.*

Portrait of Duchess of Buckingham, wife of the Earl of Antrim.
Signatures to articles for renewal of Cessation, 1644.
Title-page of "Remonstrance of Grievances," printed for the Irish Confederation in 1643.
Copies are solely for Subscribers. The edition is limited to two hundred. Subscription for the volume, £1. 5*s*.
Twenty-five copies are on extra-large paper, similar to the Roxburghe Club Books: subscription for the volume, two guineas.
Vols. I and II, nearly out of print, can still be obtained from B. QUARITCH, LONDON.

HOGAN (Edmundus) IBERNIA IGNATIANA seu Ibernorum Societatis Jesu Patrum Monumenta. Collecta, secundum annorum ordinem distributa, Notis illustrata, et sociorum elogiis aucta. Tomus primus, 1540-1607, 4to. 250 *pp. and an autotype portrait of St. Ignatius, sd.* 15*s*
Societas Typographica Dubliniensis, 1880

Contains about 300 letters and documents, the originals of which are in the Archives of Rome, now printed for the first time. Only 200 copies printed.

Italian School of Design, consisting of 152 plates, chiefly engraved by BARTOLOZZI, after the original Pictures and Drawings of GUERCINO, MICHAEL ANGELO, DOMENICHINO, ANNIBALE, LUDOVICO, and AGOSTINO CARACCI, PIETRO DE CORTONA, CARLO MARATTI, and others, in the Collection of Her Majesty. 2 vols. imperial 4to. (published at £15. 15*s*), *hf. bound morocco, gilt edges*, £4. 4*s* 1835

The "Italian School of Design" has long been out of print, and to meet the demand for facsimiles of the works of the great Italian Masters, a few copies of *the entire work*, containing *the full number* of one hundred and fifty-two plates, have now been made up. The previous edition, by H. G. Bohn, was merely a selection, containing only ninety-one plates. A necessary book for Art-Students.

Iron Work: Hefner Altenek, Serrurerie ou les Ouvrages en FER FORGÉ DU MOYEN AGE et de la Renaissance, impl. 4to. 84 *beautifully engraved plates of every variety of Mediæval Ornamental Iron Work, selected from the Ancient Buildings and private Collections chiefly in Germany, with a* FRENCH *version of the text by* RAMÉE, LARGE PAPER (pub. at £6. 6*s*), *in three red cloth portfolios*, £3. 3*s* *Paris*, 1869

The only good book on the Ornamental Iron Work of the Middle Ages and the Renaissance period, published in any country.

Iron Work: HEFNER'S Eisen-werke oder Ornamentik der Schmiedekunst des Mittel-Alters und der Renaissance, von J. H. von Hefner-Alteneck, Vol. II continued to the year 1760, impl. 4to. 84 *fine plates, of Iron Work*, in portfolio, £2. 2*s* *Frankfurt*, 1885

Many copies of Vol. I, with a French text, have been sold in England.

Owen Jones, Grammaire de l'Ornement, illustrée d'exemples de divers genres de l'Ornement, un volume, gr. in 4to. 112 *planches, imprimées en couleur et rehaussées d'or* (publié à 125 francs), *relié en toile, tranches dorées*, £4. 4*s* 1868

Owen Jones, Grammatik der Ornamente, illustrirt mit Mustern von den verschiedenen Stylarten der Ornamente in 112 Tafeln, impl. 4to. 3000 in Farben gedruckte Ornamente jedes Styls, mit Deutschem Texte (Ladenpreis £5. 5*s*), schöner vergoldeter Leinwand band mit Goldschnitt, £4. 4*s* 1868

Von der Deutschen Ausgabe sind nur wenig Exemplare vorhanden, der Preis wird daher mit der Zeit steigen.

The Great Pattern Book of Ornament and Decoration.

Owen Jones' GRAMMAR of ORNAMENT,

illustrated by examples from various styles of Ornament, 1 vol. impl. 4to. *one hundred and twelve Plates, with English letterpress, extra cloth, gilt edges*, £3. 16*s*

The new issue, in 28 *parts at* 2*s* 6*d*, *is now ready, price* £3. 10*s*.

This great and, to practical Artists, absolutely necessary work, is now offered at the above extremely moderate price ; 112 fine large plates, in gold and colours, with descriptive text. If any work is to spread Art Taste this valuable production on the highest branches of ornamentation will do it.

At this moderate price "The Grammar of Ornament," is brought within the reach of Artists, Architects, and their Assistants and Pupils, Designers, Art-workmen, and Students of every branch of Ornamental Art. This work also addresses itself to a still larger class of the public who, without having professional need of its teachings, have yet an enlightened sympathy with the beautiful, and would be glad to possess, as an aid to the practice of Illuminating and other accomplishments of a like elegant character, or as a decoration to their drawing-room table, this record of the art of so many countries and periods.

The "Grammar of Ornament" has not only been adopted as a class-book in all the Government schools in this country, but also by the principal schools of the Continent, where the importance to Art of this invaluable collection, and of the principles explained in the text by which Mr. Owen Jones has sought to guide the student to its use, has been fully recognized and honoured.

"A work already widely known, though not so much as it merits deserve, 'The Grammar of Ornament,' by Owen Jones. It is a magnificent volume, invaluable to the ornamentalist, and should be in every manufacturer's library."—*The Textile Manufacturer*, June, 1884.

List of Plates of Owen Jones's Grammar of Ornament.

Chap. I. Ornament of Savage Tribes.

1 Ornaments from Articles belonging to various Savage Tribes, exhibited in the United Service and British Museums.
2 Ditto ditto.
3 Ditto ditto.

Chap. II. Egyptian Ornament.

4 The Lotus and Papyrus, types of Egyptian ornament.
5 Ditto, with Feathers and Palm-branches.
6 Capitals of Columns, showing the varied applications of the Lotus and Papyrus.
6* Ditto ditto.
7 Various Cornices formed by the Pendent Lotus.
8 Ornaments from Mummy Cases in the British Museum and the Louvre.
9 Geometrical Ornaments from Ceilings of Tombs.
10 Ornaments with Curved Lines from Ceilings of Tombs.
11 Various Ornaments from Ceilings and Walls of Tombs.

Chap. III. Assyrian and Persian Ornament.

12 Painted Ornaments from Nineveh.
13 Ditto.
14 Carved Ornaments from Persepolis, and Sassanian Ornaments from Ispahan and Bi-Sutoun.

Chap. IV. Greek Ornament.

15 The various Forms of the Greek Fret.
16, 17, 18, 19, 20, 21 Ornaments from Greek and Etruscan Vases in the British Museum and the Louvre.
22 Painted Greek Ornaments from the Temples and Tombs in Greece and Sicily.

Chap. V. Pompeian Ornament.

23 Collection of Borders from different Edifices in Pompeii.
24 Ditto Pilasters and Friezes „
25 Mosaics from Pompeii and the Museum at Naples.

Chap. VI. Roman Ornament.

26 Roman Ornaments from Casts in the Crystal Palace.
27 Ditto from the "Museo Bresciano."

Chap. VII. Byzantine Ornament.

28 Carved Byzantine Ornaments.
29 Painted ditto.
29* Ditto ditto.
30 Mosaics.

Chap. VIII. Arabian Ornament.

31 Arabian Ornaments of the Ninth Century from Cairo.
32 Arabian Ornaments of the Thirteenth Century, from Cairo.
33 Ditto ditto
34 Portion of an Illuminated Copy of the "Koran."
35 Mosaics from Walls and Pavements from Houses in Cairo.

Chap. IX. Turkish Ornament.

36 Ornaments in Relief from Mosques, Tombs, and Fountains at Constantinople.
37 Painted Ornaments from the Mosque of Soliman at Constantinople.
38 Decoration of the Dome of the Tomb of Soliman I at Constantinople.

Chap X. Moresque Ornament from the Alhambra.

39 Varieties of Interlaced Ornaments.
40 Spandrils of Arches
41 Lozenge Diapers.

OWEN JONES' GRAMMAR OF ORNAMENT—*continued.*

41* Lozenge Diapers.
42 Square Diapers
42* Ditto ditto.
42† Ditto ditto.
43 Mosaics.

CHAP. XI. **Persian Ornament.**

44 Ornaments from Persian MSS. in the British Museum.
45 Ditto.
46 Ditto.
47 From a Persian Manufacturer's Pattern-Book, South Kensington Museum.
47* Ditto ditto.
48 From a Persian MS. South Kensington Museum.

CHAP. XII. **Indian Ornament.**

49 Ornaments from Metal-work from the Exhibition of 1851.
50, 51, 52 Ditto from Embroidered and Woven Fabrics and Paintings on Vases exhibited in the Indian Collection in 1851, now at South Kensington Museum.
53, 54, 54* Specimens of Painted Lacquer-work from the Collection at the India House.
55 Ornaments from Woven and Embroidered Fabrics and Painted Boxes exhibited at Paris in 1855.

ILLUMINATED MSS.

CHAP. XIII. **Hindoo Ornament.**

56 Ornaments from a Statue at the Asiatic Society's House.
57 From the Collection at the Crystal Palace, Sydenham.
58 From the Collection at the India House.

CHAP. XIV. **Chinese Ornament.**

59, 60, 61 Chinese Ornaments painted on Porcelain, and on Wood, and from Woven Fabrics.
62 Conventional Renderings of Fruits and Flowers.

CHAP. XV. **Celtic Ornament.**

63 Lapidary Ornamentation.
64 Interlaced Styles.
65 Spiral, Diagonal, Zoomorphic, and later Anglo-Saxon Ornament.

CHAP. XVI. **Mediæval Ornament.**

66 Conventional Leaves and Flowers from Illuminated MSS.
67 Borders from Illuminated MSS. and Paintings.
67* Ditto ditto.
68 Diapers from Illuminated MSS. and Backgrounds of Pictures.
69 Stained Glass of various periods.
69* Ditto ditto.
70 Encaustic Tiles ditto.
71 Portions of Illuminated MSS. of the Twelfth and Thirteenth Centuries.
72 Ditto, Thirteenth and Fourteenth Centuries.
73 Ditto, Fourteenth and Fifteenth Centuries.

CHAP. XVII. **Renaissance Ornament.**

74, 75, 76 Renaissance Ornaments in Relief, from Photographs taken from Casts in the Crystal Palace, Sydenham.
77 Enamels from the Louvre and Hôtel Cluny.
78 Ornaments from Pottery at South Kensington Museum.
79 Ditto, Hôtel Cluny and the Louvre.
80 Ditto. ditto.
81, 82 Ornaments from Stone and Wood from the Collections of the Louvre and Hôtel Cluny.

CHAP. XVIII. **Elizabethan Ornament.**

83, 84 Various Ornaments in Relief from the Time of Henry VIII to that of Charles I.
85 Painted Ornaments and Ornaments on Woven Fabrics, ditto.

CHAP. XIX. **Italian Ornament.**

86 Pilasters and Ornaments from the Loggie of the Vatican, reduced from the full-size Paintings at South Kensington Museum.
86* Ditto ditto.
87 Ornaments from the Palazzo Ducale, Mantua.
88 Ditto from the Palazzo Ducale and the Church of St. Andrea, Mantua.
89 Ditto from the Palazzo del Te, Mantua.
90 Ornaments from Printed Books.

CHAP. XX. **Leaves and Flowers from Nature.**

91 Horse-chestnut leaves.
92 Vine leaves.
93 Ivy leaves.
94 Leaves of the Oak, Fig-tree, Maple, White Bryony, Laurel, and Bay-tree.
95 Leaves of the Vine, Holly, Oak, Turkey Oak, and Laburnum.
96 Wild Rose, Ivy, and Blackberry.
97 Hawthorn, Yew, Ivy, and Strawberry-tree.
98 Various Flowers in Plan and Elevation.
99 Honeysuckle and Convolvulus.
100 Passion Flowers.

Kemble (John M.) the Saxons in England:

a history of the English Commonwealth till the period of the Norman Conquest, 2 vols. 8vo. *pp. ix*-435, *and* 562, *facsimile reprint of the scarce original edition published in* 1849, *cloth*, 24*s* 1876

This important work had become so rare that the copies which occasionally turned up at sales were eagerly competed for, and brought three or four times the original publication-price. It was the *magnum opus* of its author, a scholar unrivalled in his knowledge of the earliest English history and antiquities. The works of Sir Francis Palgrave, Lappenberg, and Mr. Freeman, all belong like this to the new school in which the notions of most writers upon ancient England are replaced by new and sounder views, but "the Saxons in England" must be studied by all who would effectively clear their mental atmosphere of the old clouds of ignorance and error. In this treasury of historical knowledge and criticism, the *origines* of the English race have to be sought for, and the earliest forms of that Teutonic civilization which has developed into the society and institutions of the United Kingdom and the United States.

Knapp's Modern Spanish Readings, by

Wm. I. Knapp, *Professor in Yale College, Author of Spanish Grammar.* Text, Notes, Etymological Vocabulary. Gives Stories, Articles, Reviews, and Lectures in both the current popular and literary language of Spain, embracing matter taken from seventeen different volumes by authors of the present century. No Dictionary needed. 12mo. *pp.* viii, 450, *cloth*, 6*s* 6*d* *Boston, Mass.* 1883

—— Modern French Readings, with Notes, by Wm. I. Knapp, *Professor in Yale College, Author of Spanish Grammar and Spanish Readings*, 12mo. 457 *pp. cloth*, 6*s* 6*d* *Boston, Mass.* 1883

Professor Knapp's Elementary books deserve the best attention of students.

THE GREAT WORK ON MEXICO.

KINGSBOROUGH'S (Lord) Antiquities

OF **MEXICO**; comprising facsimiles of Ancient Mexican Paintings and Hieroglyphics, preserved in the Royal Libraries of Paris, Berlin, and Dresden; in the Imperial Library of Vienna; in the Vatican Library; in the Borgian Museum at Rome; in the Library of the Institute of Bologna; and in the Bodleian Library at Oxford; together with the Monuments of New Spain, by M. Dupaix; illustrated by many valuable inedited MSS. 9 vols. atlas folio, *containing upwards of* 1000 *large plates, embracing all the remains of Mexican Architecture, Art, Religion, etc.* **with the plates coloured** (pub. at £175.), *hf. morocco, gilt tops*, £60. 1830-48

—— The same, 9 vols. **an original, superior coloured copy,** *old boards, uncut*, £80. 1830-48

This exceedingly choice copy was presented by Lord Kingsborough to Sir Thomas Phillips.

Contents, with the prices at which portions are sold separately :—

VOLUME I.

Plates.—Copy of the Collection of MENDOZA, preserved in the Bodleian Library at Oxford, 73 *pages.*

Copy of the CODEX TELLERIANO-REMENSIS, preserved in the Royal Library at Paris, 93 *pages.*

Facsimile of an original Mexican Hieroglyphic Painting from the Collection of BOTURINI, 23 *pages.*

Facsimile of an original Mexican Painting, preserved in the Collection of Sir THOMAS BODLEY, in the Bodleian Library at Oxford, 40 *pages.*

Facsimile of an original Mexican Painting, preserved in the SELDEN COLLECTION of MSS. in the Bodleian Library at Oxford, 20 *pages.*

Facsimile of an original Mexican Hieroglyphic Painting, preserved amongst the SELDEN COLLECTION in the Bodleian Library at Oxford.

VOLUME II.

Plates.—Copy of a Mexican MS. in the Library of the VATICAN, 149 *pages.*

Facsimile of an original Mexican Painting preserved in the Library of the INSTITUTE at BOLOGNA, 24 *pages.*

Facsimile of an Original Mexican Painting, given to the University of Oxford by ARCHBISHOP LAUD, and preserved in the Bodleian Library, 46 *pages.*

Facsimile of an original Mexican Painting preserved in the IMPERIAL LIBRARY at VIENNA, 66 *pages.*

Facsimiles of original Mexican Paintings deposited in the ROYAL LIBRARY at BERLIN, by Baron de Humboldt, and of a Mexican Bas-Relief preserved in the Royal Cabinet of Antiques.

VOLUME III.

Plates.—Facsimile of an original Mexican Painting preserved in the BORGIAN MUSEUM at the College of Propaganda in Rome, 76 *pages.*

Facsimile of an original Mexican Painting preserved at the ROYAL LIBRARY at DRESDEN, 74 *pages.*

Facsimile of an original Mexican Painting in the Possession of M. DE FEJÉRVARY, at Pesth, in Hungary, 44 *pages* (now the property of Mr. MAYER of LIVERPOOL).

Facsimile of an original Mexican Painting preserved in the Library of the VATICAN, 96 *pages.*

VOLUME IV.—Price £7. 10*s.*

Plates.—Monuments of NEW SPAIN by M. DUPAIX, from the original Drawings executed by order of the King of Spain, in three parts, 118 *plates.*

Specimens of Mexican Sculpture, in the possession of H. LATOUR-ALLARD in PARIS, 16 *plates.*

Specimens of Mexican Sculpture preserved in the BRITISH MUSEUM, 5 *plates.*

Plates copied from the Giro del Mondo of GEMELLI CARERI, with an engraving of a Mexican Cycle from a Painting formerly in the possession of Boturini, 4 *plates.*

Specimens of Peruvian Quipus, with Plates representing a carved Peruvian Box, containing a Collection of supposed Peruvian Quipus, 7 *plates.*

VOLUME V.—£7.

Text.—Dedication to Lord Kingsborough by Aglio.

Extrait de l'Ouvrage de M. de Humboldt sur les Monumens de l'Amérique, 36 *pages*, 10*s.*

KINGSBOROUGH'S MEXICO—*continued.*

Explicacion de la Coleccion de Mendoza, 90 *pages*, 15*s*.

Explicacion del Codex Telleriano-Remensis, 32 *pages*, 12*s*.

Codice Mexicano che se conserva nella Biblioteca Vaticana, 47 *pages*, 15*s*.

Viages de Guillelmo Dupaix sobre las Antigüedades Mejicanas, 137 *pages*.

Bernardino de Sahagun, Libro sexto de la Retorica y Filosofia, Moral y Teologia de la Gente Mexicana, donde hay Cosas muy curiosas tocantes a los Primores de su Lengua y Cosas muy delicadas tocante a las Virtudes morales, 149 *pages*.

VOLUME VI.—£5.

Text.—Appendix—Interpretation of the Hieroglyphical Paintings of the Collection of Mendoza, 92 *pages*, 10*s*.

Explanation of the Hieroglyphical Paintings of the Codex Telleriano-Remensis, 59 *pages*, 10*s*.

Translation of the Explanation of the Mexican Paintings of the Codex Vaticanus, 80 *pages*, 10*s*.

Notes.—Arguments to show that the Jews in early ages colonized America, 249 *pages*.

American Traditions which appear to have been derived from an Hebrew source, 8 *pages*.

Reasons for supposing that Christians in early ages colonized America, 12 *pages*.

Dupaix, the Monuments of New Spain, 67 *pages*.

Notes, 54 *pages*.

VOLUME VII.—£6.

Text.—BERNARDINO DE SAHAGUN, Historia universal de las cosas de Nueva Espana, 464 *pages*.

VOLUME VIII.—Small Paper, £5 ; or, Large Paper, £12. 10*s*.

Text.—Supplementary Notes to the Antiquities of Mexico, 268 *pages*.

Supplementary Extracts from Spanish Authors —TORQUEMADA, ACOSTA and GARCIA.—Illustrating the last Portion of the Mexican Paintings of the Collection of Mendoza, and showing the Correspondence which exists between many of the Mexican and Hebrew Laws, 271 *pages*.

T. ADAIR, History of the North-American Indians, their Customs, &c., 128 *pages*.

Cartas ineditas de HERNANDO CORTES, 24 *pages*.

VOLUME IX.—Small Paper £5, or Large Paper £12. 10*s*.

Text.—CRONICA MEXICANA de FERNANDO DE ALVARADO TEZOZOMOC, 196 *pages*.

HISTORIA CHICHIMECA por DON FERNANDO DE ALVA IXTLILXOCHITL, 272 *pages*.

RITOS ANTIGUOS, Sacrificios é Idolatrias de los Indios de la Nueva España y de su Conversion á la fée y quienes fueron los que primero la predicaron, 60 *pages*.

Lambeth Palace illustrated, by a Series of Views,

LARGE PAPER, a unique richly illustrated copy, *comprising* 36 *superb Original Drawings*, 153 *plates, many of them very rare, full morocco extra, in a leather cover*, £48. 1806

Twenty-five copies only of this book were printed of this size. Very few etchings or proofs were taken from the plates, and they will be found in this volume; some of them are unique, and one proof is remarkable, that of the Interior of the Chapel. Only twelve proofs were taken off, which were all brilliant impressions. After these twenty-five were taken off on large paper for the above-named copies, one of which follows the proof (before page 49), but neither these, nor any that were taken afterwards, were good impressions.

The Illustrations added are—

1st. Ancient and Modern Views of the Palace.

2nd. Drawings from the Pictures, stained glass, etc., to be found in it.

3rd. Portraits of Personages connected with its history.

I. The Views. The most ancient view extant is by Hollar, temp. 1647 (inserted page 16), which shows the ancient Hall before it was burnt. The others serve to show the alterations that have been made since. The view called Lambeth House shows the original state of the Gardens, and probably the small building there seen in them is the Solarium or Summer House erected by Dr. Ponet, chaplain to Abp. Cranmer.

II. The Drawings, from the pictures, were all executed by Mr. G. P. Harding, they are most faithful and accurate copies, and are the identical drawings made from the pictures. A series of accurate drawings from various parts, exterior and interior, taken by Mr. Nash, are found in their proper places.

III. The Portraits, introduced in the body of the work, are—1st, of those who have been connected with the Palace by office, as the Librarians, Bp. Gibson, Dr. David Wilkins, the learned editor of the Coptic Testament, and Dr. Ducarel.

2nd. Of those Royal Personages who have added splendour or given interest to the Palace by making it the scene of important transactions, or splendid entertainments.

3rd. Of those who have carried on important disputations in theology in it, as Bp. Patrick and Dr. Bonadventure Giffard.

4th. Such as have sat there as Judges to try ecclesiastical and other causes, as Bp. Andrews and Bp. Williams, or who have been the subjects of those trials, as the Abp. of Spalatra, Sir Thos. More, Bp. Fisher, John Wiclef, and dignified sufferers who have been here imprisoned, as Bp. Latymer, Bp. Tonstal.

5th. Among those who have found a place here are Henry Wharton and G. Carew, Earl of Totness, whose collections contributed to the stores of the library, Mr. Selden, Hugh Peters, and others.

At the close of the book is added the long line of dignified Prelates who have sat in the chair of Augustine. Among them will be found some of our venerable reformers, and many patrons of learning, literature, and art.

Portraits have been inserted of those Archbishops of whom authentic portraits were to be got, otherwise their heraldic bearings or monuments have been given.

LENOIR (Alexandre). The Lenoir Collection of original French Portraits at Stafford House [*but now in the possession of the* Duc d'Aumale], auto-lithographed by Lord Ronald Gower, impl. folio, 185 *fine large Portraits in tints, on* 146 *leaves irregularly numbered* 1-136 (pub. £5. 5*s*), *gilt cloth*, £4. 1874

Lea (Henry C.) Superstition and Force: Essays on the Wager of Law, The Wager of Battle, The Ordeal, and Torture. Third Edition, enlarged. In one handsome volume royal 12mo. pp. xii and 552; *cloth*, 9*s* *Philadelphia*, 1878

NOTICES OF FORMER EDITIONS.

"As a work of curious inquiry on certain outlying points of obsolete law, 'Superstition and Force' is one of the most remarkable books we have met with."—*London Athenæum*, Nov. 3, 1866.

"He has thrown a great deal of light upon what must be regarded as one of the most instructive as well as interesting phases of human society and progress. . . . The fulness and breadth with which he has carried out his comparative survey of this repulsive field of history [Torture], are such as to preclude our doing justice to the work within our present limits. But here, as throughout the volume, there will be found a wealth of illustration and a critical grasp of the philosophical import of facts, which will render Mr. Lea's labours of sterling value to the historical student."—*London Saturday Review*, Oct. 18, 1870.

Lea's History of Celibacy: an Historical Sketch of Sacerdotal Celibacy in the Christian Church, 8vo. second edition, enlarged, xx, 682 pp. (pub. 16*s*), *cloth*, 12*s* *Boston, Mass.*, 1884

"This subject has recently been treated with very great learning, and with admirable impartiality, by an American Author, Mr. Henry C. Lea, in his *History of Sacerdotal Celibacy*, which is certainly one of the most valuable works which America has produced. Since the great history of Dean Milman, I know no work in English which has thrown more light on the moral condition of the Middle Ages, and none which is more fitted to dispel the gross illusions concerning that period which positive writers and writers of a certain Ecclesiastical school have conspired to sustain."—*Lecky's History of European Morals*, Chap. v.

"Mr. H. C. Lea's work is a book of formidable size (642 pp.), and dealing only 'with the enforced celibacy of the sacerdotal class.' But as the survey ranges from the Essenes to the priesthood of modern Catholicism, the field is sufficiently wide. The author's reading has been extremely minute, and his monograph appears to be exhaustive. We notice that he takes a very unfavourable view of the morality of the priesthood of Continental countries (pp. 621-638). We should like especially to direct the attention of those who believe in the present value of the monastic orders in education to the appalling statistics on pp. 636-637. More, of course, we cannot say on this subject."—*Westminster Review*, April, 1885.

Leake's Numismata Hellenica, with SUPPLEMENT and APPENDIX, completing a descriptive Catalogue of Twelve Thousand Greek Coins, with Notes Geographical and Historical, Map and Index, 4to. *out of print* 1856

——— the SUPPLEMENT, separately, 4to. 189 *pp. and key plate to sizes of Coins, cloth*, 21*s* 1859

Lessing's Ancient Oriental Carpet Patterns, after Pictures and Originals of the Fifteenth and Sixteenth Centuries, 35 *plates* (size 20 by 14 inches), *beautifully coloured after the originals*, folio, *with historical and descriptive letterpress* (pub. at £3. 3*s*), *in portfolio*, 21*s* 1879

——— the same, *Roxburghe*, 27*s*

"For indefatigable and painstaking research German authors have secured a well-earned reputation, and in none of the many works of practical utility which have found their way into England is this faculty displayed to a greater extent than in this volume—'Oriental Carpet Patterns,' by DR. JULIUS LESSING, Director of the Trade Museum, Berlin."

Litta (P.) Famiglie Celebre Italiane: the Titles, Tables of Contents, and General Index to Vols. I—X, royal folio, £2. 2*s* 1875

The most elaborate and most valuable of all Genealogical Works is undoubtedly Litta's grand work on the Noble Families of Italy. Strange to say, its original and present editor have entirely neglected to issue proper titles, tables of contents, or an index to it.

I have remedied this serious drawback, and printed everything required to make "Litta's Noble Families of Italy" an easy Book of Reference.

Lee's Glossary of Liturgical and Ecclesiastical

TERMS, compiled and arranged by the Rev. FREDERICK GEORGE LEE, D.C.L., F.S.A., *Vicar of All Saints', Lambeth,* 1 vol. 8vo. *about* 500 *pp. with upwards of a hundred illustrations on wood* (pub. at 21*s*), *cloth,* 5*s* 6*d*; *or hf. bd. Roxburghe, elegant,* 7*s* 6*d* 1876

——— the same, LARGE PAPER, 1 vol. royal 8vo. *of which only* 25 *are printed, half Roxburghe,* 15*s* 1876

This volume contains more than five thousand explanations of Liturgical and Ecclesiastical terms, both Eastern and Western. It has been the compiler's object to give in a comparatively small compass and in a popular form as much information as possible set forth in terse and clear language concerning the meaning of such terms—a subject of study peculiarly interesting and current at the present day, and one to which considerable attention is now being directed by the laity as well as the clergy. The compiler has been for many years collecting materials for the volume from all ordinary liturgical books and treatises, and has consulted nearly two hundred MSS., *e.g.*, Church and Churchwardens' Accounts, of different periods, which throw much light both on the Statute law and Custom of the English Church. He has also made considerable use of the various County Histories, which contain so much untabulated information, and is indebted to many friends for notes, records of facts, literary guidance and friendly criticism. The illustrations are largely taken from English examples.

"Since Pugin's Glossary no volume so complete and useful has appeared as this elaborate glossary of all liturgical and ecclesiastical terms. Not only because High Church phrases are so commonly used, and so little understood, but because in our busy town the vessels of the altar and the decorations of the Church are so largely made, does this volume become indispensable in many houses of business, and in most houses of taste. All the definitions are clearly and concisely given. Many are illustrated by some of the very best woodcuts of modern times. Not only are the ordinary terms now in use defined and illustrated, but the volume is full of archæological details indispensable to every student of ordinary literature. The volume contains nearly five hundred handsome pages, profusely illustrated by woodcuts from rare or unique examples, and, not only for reference, but even for reading, will be found a most valuable and interesting work."—*Birmingham Gazette.*

"This very valuable and elaborate Glossary is a monument of its author's patient research and pious zeal. In all its elaborate chronicle of ancient terms and usages, it bears evidence in every page, and every line of every page, of the unity of Church practices in all times."—*Weekly Register and Catholic Standard,* October 28, 1876.

"The Glossary is, as a work of reference ought to be, firmly and substantially, though not expensively, bound; it opens well and its type has an ample margin. We can honestly affirm it to be a very useful kind of book in its way. It really contains a great deal of miscellaneous information of an odd kind which is worth possessing; it explains a large number of out-of-the-way ecclesiastical terms, any one of which the ordinary reader may chance to stumble upon, and to be thereby greatly mystified; while in many instances it supplies the true meaning of words in popular use, where the popular use is either ignorant or blundering. As an illustration under the last head may be quoted a group of names of wild flowers on pp. 178-9, all bearing, like the lovely *Cardamine pratensis,* the prefix of "lady's" to their English name, and all evidencing the loving reverence which once dedicated to the Blessed Virgin the brightest and most beautiful adornments of English rural life.

"It remains only to be added that the illustrations in the volume, which are numerous, and in many instances from the pencil of the author, are clearly and carefully drawn, and well engraved; and also that the ecclesiastical terms used in the Eastern Church have been collected and compared with the corresponding terms of the Western. The literary character of the work is that of which alone we profess to speak; and it may fairly be pronounced to be useful as a book of reference on subjects of increasing interest, and to supply in a commodious way information which is otherwise not easily accessible."—*Saturday Review,* November 18, 1876.

Lièvre's English Art Treasures: WORKS OF ART IN THE COLLECTIONS OF ENGLAND, drawn by EDOUARD LIÈVRE, engraved by Bracquemond, Courtry, Flameng, Greux, Le Rat, etc. folio, 50 *fine plates of Objects of Art and Virtu,* with descriptive English text (subscription price £10. 10*s*), *in portfolio,* £2. *Holloway and Son,* 1871

——— the same, *hf. bd. morocco,* £2. 10*s* 1871

——— the same, LARGE PAPER PROOFS, (only 100 copies printed at £15. 15*s*), *in portfolio,* £3. 3*s* 1871

This very beautiful book was issued for Subscribers only; a few copies were printed in excess, and of these remain a limited number. For a short time only can this grand work be had at the reduced price affixed.

The fifty plates are apportioned thus:—Arms and Armour 15 objects, Pottery 5, Miniatures 6, Watches 3, Furniture 9, Jewellery 10, Various (Bronzes, Cutlery, Hunting Cups, Ivories, Fan, etc.) 14—in all 63 objects on 50 plates.

LIÈVRE. French and English Art Treasures; the two works together, 3 vols. royal folio, LARGE PAPER, PROOFS, *half orange morocco, top edges gilt, uncut, by Zaehnsdorf,* £12. 12*s* *Paris,* 1866-69. *London,* 1871

Lièvre (E.) Collections Célèbres d'Œuvres

d'Art, dessinées et gravées d'après les originaux, textes par MM. de Saulcy, Du Sommerard, Henry Cole, C.B., A. W. Franks, Baron de Witte, etc. 2 vols. folio, 100 *fine plates of Art Treasures* (pub. at £8. 8*s*), *hf. bd. morocco*, £2. 16*s* *Paris*, 1866-69

——— le même ouvrage, GRAND PAPIER VELIN, 2 vols. roy. folio, PROOFS BEFORE LETTERS (pub. at £16. 16*s*), *uncut*, £5. 10*s* 1866-69

A beautiful and attractive work, containing etchings of sixty-three objects of *virtû*: Arms, Jewels, Furniture, Crystals, Enamels, Porcelain, the work chiefly of great artists of the Renaissance, and exhibiting the highest form of Art as applied to things used in the ordinary transactions of life. The objects were selected from the finest collections of Europe, amongst which may be mentioned Baron James de Rothschild and A. de Beaumont, le Comte de Nieuwerkerke, Marquis of Hertford, M. Carpentier, le Musée Impérial du Louvre, M. Spitzer, etc. The text was written by persons who had made the various subjects a special study, such as M. Beaumont for the Armour—M. Mantz for Jewellery and Watches—MM. Sauzay and Bartz for Furniture, etc. So far as the etcher's work is concerned, it has received eulogy from all sides, for the perfection with which it reproduces and seems to convey the most delicate lights and shades. Even the colourist's hand could hardly satisfy the eye and the perceptions more than these plain illustrations, in which any one with artistic feeling can almost discern the very hues and tints of the originals.

Lenormant (François) Chaldean Magic:

its origin and development, translated from the French, with considerable additions by the author, 8vo. pp. xii, 414, and 18 (sells 12*s*), *cloth gilt*, 2*s* 6*d* (1877)

The only book in existence which treats upon Magic, Astrology, Spells, Talismans and Charms, in their most ancient stage—from which all later phases of Occult Science are admittedly derived. It is besides a work of great learning, not the compilation of any ignorant pretender to adept knowledge; and in its English dress represents the latest and best development of the author's study.

The best Pictorial Work on London, illustrated with 207 *copper-plates, published* at £26. 5*s*, now reduced to £5.

LONDON.—Wilkinson's Londina Illustrata;

or Graphic and Historical Illustrations of the most Interesting and Curious Architectural Monuments of the City and Suburbs of London and Westminster, *e.g.*, Monasteries, Churches, Charitable Foundations, Palaces, Halls, Courts, Processions, Places of early Amusements, Theatres, and old Houses (now mostly destroyed), 2 vols. impl. 4to. *containing* 207 *copper-plate engravings, with Historical and Descriptive Letterpress, hf. bound morocco, uncut, top edges gilt* 1808-1825

This interesting and curious Antiquarian work cost the enterprising publisher more than twenty years of undeviating labour and many thousand pounds. Every rare old Print and Drawing, illustrative of London Topography, which he could discover, by the most active and diligent research, was made subservient to his purpose; and of many ancient buildings the Engravings contained in these volumes are now the only known records. What adds considerably to the value of the work, is that the letterpress gives extracts from Parish Registers and Munimental Documents not easily accessible elsewhere. An enumeration of the plates will give some idea of the scope of the work.

LIST OF PLATES.

1. Engraved Title Page.

GENERAL VIEWS OF LONDON AND OF THE WALLS AND STREETS.

2. South side of London, in 1657.
3. The Great Fire of London in 1666.
4. Remains of London Wall in 1818.
5. View of West Cheap in 1585.
6. East View of Cornhill in 1599.
7. East View of Bishopsgate Street in 1599.
8. Plan, Bishopsgate Street, Nov. 7th, 1765.
9. Frost Fair on the River Thames, 1683-84.
10. View in the Strand before alteration (1810).
11. Ashmole's House, Ship Yard, Temple Bar.

CHURCHES.

12. St. Paul's Cathedral and Cross, with James I. and his Court at a sermon.
13. The Cathedral and Church of St. Gregory.
14. St. Paul's Cross, and Preaching there.
15. Porch of St. Alphage, London Wall.
16. Ancient Architecture from the Porch.
17. View of the Interior of the Church.
18. Front of Sion College in 1800.
19. Plan of the Church and Cloisters of St. Bartholomew the Great, West Smithfield.
20. Choir and Transept of the Priory Church.
21. Interior of the Choir.

WILKINSON'S LONDINA ILLUSTRATA—*continued.*

22. View of the Chapel of the Priory.
23. St. Bartholomew the Less, W. Smithfield.
24. Exterior and Interior of St. Helen, Within Bishopsgate. With account of Crosby Hall.
26. Plan of the Nunnery and Church of St. Helen. Taken in 1808.
27. Monument of Sir Andrew Judde, 1558.
28. Ruins of the Nunnery of St. Helen, 1799.
29. Crypt of the Nunnery of St. Helen.
30. Interior of Leather Seller's Hall.
31. The Ancient Tower of St. Michael upon Cornhill, previous to its destruction in 1421.
32. Old Church of St. Paul, Shadwell, 1817.
33. The same, N. West view.
34. Interior of the Church.
35. Ground Plan, showing the Monuments, &c.
36. Exterior of the New Church: built 1820.
37. Exterior of St. Peter upon Cornhill.
38. Interior, looking towards the chancel.
39. Ancient Brass Foundation Plate.
40. Monument of the Woodmason Family.
41. St. Saviour's, Southwark, 1660, by Hollar.
42. N. E. view of the Exterior.
43. Interior of the Choir.
44. Chapel of Bishop Andrews.
45. Gateway of St. Mary Overy's Priory.
46. The Bishop of Winchester's Palace.
47. Ruins of the Hall of Winchester Palace.

REMAINS OF RELIGIOUS HOUSES AND ANCIENT CHAPELS.

48. Hospital of St. John of Jerusalem, Clerkenwell, in 1660, by Hollar.
49. Remains of Bermondsey Abbey, 1805.
50. E. view of the Abbey Gateway.
51. Interior and Exterior of the Hall.
52. Interior of Room under the Hall.
53. Inside of a Room: with specimens of ancient Architecture.
54. Ground Plan of Bermondsey Abbey, 1679; and Old Church of St. Mary Magdalene.
55. Arms of the Prior, Abbot, and Convent.
56. Indenture for the Foundation of Henry VII.'s Chapel.
57. View of London Street, Dockhead, and Plan of St. Saviour's Dock.

PRIORY OF THE HOLY TRINITY.

58. Ruins of the Priory in Duke's Place.
59. Gateway of the Priory in Cree Ch. Lane.
60. Indenture between the Prior and Convent.
61. College of St. Martin's-le-Grand. Interior view of a Crypt discovered Aug. 19th, 1818.
62. S. E. and S.W. Interior views of the Crypt.
63. W. Exterior view of the Collegiate Chapel of St. Mary Magdalene and All Saints, Guildhall, including the Court of Requests.
64. Interior of the Chapel.

CHAPELS ATTACHED TO HOSPITALS.

65. Chapel-Royal, St. James's Palace.
66. Chapel at Great Ilford, Essex.
67. Chapel of Le Lock Hospital, Southwark.
68. Lock Hospital and Chapel, Kingsland.
69. Knightsbridge Chapel.
70. Lambe's Chapel, Monkwell Street, 1825.

MEETING HOUSES.

71. Skelton's Meeting House adjoining the site of the Globe Theatre, Southwark: with Plan of the spot, and Skelton's Monument.
72. John Bunyan's Meeting House, Zoar Street, Gravel Lane, Southwark.
73. Bunyan's Meeting House.

PALACES AND MANSIONS.

74. Crosby Hall, Bishopsgate Street, with the account of St. Helen's Church.
74.*Plan of the Vaults, with views.
75. The Principal Quadrangle restored.
76. Exterior, shewing part of the Great Hall.
77. Interior of the Great Hall.
78. Interior of the Council Room.
79. Part of the Interior of the Council Room.
80. Ceilings of Great Hall and Council Room.
81. Architectural Specimens and Remains.
82. Great Bay Window of the Hall.
83. N. view of Interior of Crypt of the Priors of Lewes, Tooley Street, Southwark.
84. Plan of the Building and site.
85. Plan and Elevation of the Crypt.
86. N. View of the Palace of Whitehall, shewing the Palace-Gates, by I. Sylvestre, 1638.
87. View taken close to the Palace, by Hollar.
88. Exterior View from the Water.
89. St. James's Palace, the Conduit, and part Westminster, by Hollar, about 1660.
90. Drawing of the Old Manor-House, of Fawkes-Hall, or Vauxhall, *ca.* 1615.
91. Tickets of Admission to Vauxhall Gardens.
92. The Manor-House, of Toten Hall.
93. Exterior of an ancient structure denominated King John's Palace.
94. Clarendon House, Piccadilly.
95. Somerset-House, from the Thames.
96. Suffolk House, afterwards Northumberland House, from the Thames, by Hollar, 1630.
97. York House from the Thames, by Hollar.
98. Durham, Salisbury, and Worcester Houses from the Thames, by Hollar about 1860.
99. Front of the Mansion, with part of the Ceiling of Sir Paul Pindar's House, Bishopsgate Street Without.
100. Sir Paul Pindar's Lodge in Half Moon Alley, Bishopsgate Street.
101. Montague House, Bloomsbury, with Vignette view of the new wing erected in 1804.
102. London House, Aldersgate-Street, 1747.
103. Bedford House, Bloomsbury.
104. Peterborough House, afterwards Grosvenor House, Millbank, Westminster.
105. Queen of Bohemia's Palace, or Craven House, in Wych Street and Drury Lane.
106. Monteagle House, Montague Close, Southwark. Taken down 1829.
107. Oldbourne Hall, Shoe Lane.
108. Carved Fire-Place and Mantle-Piece.

COURTS, HALLS, AND BUILDINGS.

109. Pie-Poudre Court, West Smithfield.
110. Court of Exchequer, Westminster Hall.
111. Front of the Royal Exchange in 1576.
112. Interior view looking north.
113. Furnival's Inn, Holborn, taken down 1818
114. West view of the Interior Quadrangle.
115. North View of the Interior Quadrangle.
116. Interior of the Great Hall.
117. The Custom House in 1663.—Ruins of the Custom House, 14th Feb. 1814.
118. Interior of Marshalsea Prison, Southwark.
119. The Cross of West Cheap, 1547.
120. View of the Cross, in 1606.
121. Cheapside with the Cross, 1638.
122. Destruction of Cheapside Cross and the Burning of the Book of Sports, May 2nd and 10th, 1641.
123. Charing Cross.
124. Queen's Treasury, Scotland Yard. Part of Old Whitehall Palace.

WILKINSON'S LONDINA ILLUSTRATA—*continued.*

125. Watermans' Hall, Cold Harbour, in 1650.
126. Salters' Hall, taken down 1821.
127. Interior of the Meeting House.
128. Blackwell Hall, King Street, Cheapside.
129. Old Town Hall, Southwark.
130. Vaults of Gerrard's Hall.
131. Church of St. Michael, Aldgate.
132. Ancient Crypt in Leadenhall Street.
133 Crypt called the Powder Plot Cellar, beneath the Old Palace of Westminster.
134. Chapel of the Holy Trinity, Leadenhall.
135. Exterior view of the same.
136. Interior of the Chapel.
137. Skin Market, Leadenhall.
138. Ruins at the corner of Whitcomb Street, Charing Cross, Dec. 1821.
139. Old Hungerford Market, Strand.

SCHOOLS.

140. Q. Elizabeth's Grammar School, Tooley St.
141. Exterior views of the same.
142. Davenant's Schools, Whitechapel Road.
143. St. Paul's School and Masters' Houses.

ALMS-HOUSES, HOSPITALS, &c.

144. Meggs' Alms-Houses, Whitechapel Road.
145. Merchant Taylors' Hall, 1599.
146. The London Workhouse, Bishopsgate St.
147. Exterior of Old Ludgate Prison.
148. Bridewell Hospital, Blackfriars.
149. Interior of the Quadrangle.
150. St. John's House, Hoxton.
151. Sir A. Judde's Almshouses, Gt. St. Helen's.
152. Lady Lumley's Almshouses, City Road.

PLACES OF AMUSEMENT.

153. Holland's Leaguer. House and Garden of Holland's Leaguer in 1632.
154. Survey of the Parish of Christ Church.
155. North end of Cuper's Gardens, Lambeth Marsh, with a Plan of the Gardens and part of Lambeth Parish in 1746.
156. Great Room, and part of the Gardens.
157. Exterior of the Old Feathers Tavern.
158. Old Grotto House, St. George's Street.

MISCELLANEOUS OBJECTS OF ANTIQUITY.

159. Carvings by Anne Bullen in the Tower.
160. Coffin-Plates of the Lords Kilmarnock, Balmerino, and Lovat.
161. Allegorical Sculpture on the Monument on Fish Street Hill.
162. Inscriptions engraven on the sides.

ANCIENT AND MODERN THEATRES.

163. Engraved Title Page.
164. Pump and Inscription erected near the Clerk's Well.
165-7. The Bear Garden, Southwark.
168-75. Globe Theatre, Bankside.
176-7. Duke's Theatre, Dorset Gardens, Fleet Street.
178-181. Theatre Royal, Drury Lane.
182-4. " " Covent Garden.
185-7. " " Haymarket.
188-9. King's Theatre, Haymarket.
190-1. Theatre in Great Ayliffe Street, Goodman's Fields.
192. Royalty Theatre, Wellclose Square.
193. Remains of theatre, Gibbon's Court.
194. Olympic.
195. Sadler's Wells.
196. Pantheon.
197. Sans Pareil or Adelphi
198. Astley's Amphitheatre.
199. Regency Theatre.
200-1. Royal Cobourg.
202. Surrey Theatre, 1814.
203. Lyceum, 1817.
204. Theatre in Tankard Street, Ipswich.
205. Theatre Royal, Liverpool.
206. Cheques and Tickets of Admission to Theatres and Places of Amusement, from 1671 to 1817

Marco Polo: Le Livre de, facsimile d'un MS. du XIVe Siècle conservé à la Bibliothèque Royale de Stockholm [avec préface par A. E. NORDENSKIÖLD], small 4to. 8 *preliminary pp. and* 200 *pp. of photo-lithographic facsimile*, £2. 10*s* *Stockholm*, 1882

Only 198 copies printed. The original MS. formed part of the Library of Charles V of France, and was written in the first half of the fourteenth century. It contains an extremely valuable and early text of the famous Venetian voyager, which scholars will be glad to have an opportunity of collating with the texts published by the French Geographical Society, and by M. Pauthier as well as the English work of Colonel Yule.

Major (R. H.) Discoveries of Prince Henry the NAVIGATOR and their results; being the narrative of the discovery within one century of more than half the world [with new facts in the discovery of the Atlantic Islands, and the discovery and naming of America], 8vo. *coloured portrait, maps and plates* (pub. at 15*s*), *cloth*, 10*s* 1877

Mediæval Picture Book: Mittel-alterliches Haus-Buch, Bilder-Handschrift des XV ten Jahrhunderts: the complete German text, with facsimiles of the original designs, and a preface by Essenwein, atlas 4to. 54 pp. and 28 *plates, mostly folding, of Mediæval Life in all its aspects*, *wrapper*, 36*s* *Frankfurt*, 1887

Manx Grammar: KELLY'S Manx Grammar, 8vo. (pub. at 10*s* 6*d*), *cloth*, 3*s* 6*d* *Reprinted*, 1870

This work has hitherto been very scarce; B. Q. has reprinted a small edition.

Manks Society's Publications:

A complete set of the MANKS SOCIETY PUBLICATIONS, from the commencement, 29 vols. 8vo. *cloth*, £16. 16*s* *Douglas*, 1859-79

Complete sets are rare, some vols. being out of print.

CONTENTS.

1 Sacheverell's Account of the Isle of Man, edited by Rev. J. Cumming 1849
2 Manx Grammar, by Kelly, edited by Rev. W. Gill, 3*s* 6*d* 1859
3 Legislation of Three of the Thirteen Stanley's, Kings of Man; edited by Rev. W. Mackensie, *facsimiles*, 12*s* 6*d* 1860
4-7-9 Olivers Monumenta Insulæ Manniæ, 3 vols. £2. 1860
5 Oswald's Vestigia Insulæ Manniæ, antiquiora; Armorial Bearings of the Isle of Man, *coloured facsimiles, plates*, 15*s* 1860
6 Feltham's Tour through Man, in 1879-8, edited by Rev. B. Airy, *maps*, 10*s* 6*d*
8 Harrison's Bibliotheca Monensis, a Bibliographical Account of Works relating to the Isle of Man, 13*s* 6*d* 1861
10 Challoner's Treatise of the Isle of Man, in 6 chapters (1656), edited, with notes, by Rev. J. Cumming, *portrait of Fairfax, plates in facsimile*, 10*s* 6*d* 1863
11 Waldron's Description of the Isle of Man, printed in 1731, edited, with Notes, by Harrison, 10*s* 6*d* 1845
12 Parr's Abstract of the Laws, Custom's, and Ordinances of the Isle of Man, Vol. I, edited by Gell, 10*s* 1867
13 Kelly's Manx-English and English-Manx Dictionary, 25*s* 1866
14 Feltham and Wright's Monumental Inscriptions in the Isle of Man, *plates*, 7*s* 6*d*
15 Cumming. Collection of Memoirs on the Antiquities of the Isle of Man, *plates*, 10*s* 1868
16 Harrison, Mona Miscellany, a collection of Proverbs, Sayings, Ballads, Customs, Superstitions, Legends, peculiar to the Isle of Man, 7*s* 6*d* 1869
17. Clay and Crellin's Currency of the Isle of Man, *many plates of Coins and Bank Notes* 1869
18. Harrison's Old Historians of Man: Camden, Speed, Dugdale, Cox, Wilson, Willis, and Grose, 16 *maps and plates*, 7*s* 5*d* 1872
19 Records of the Tynwald and St. John's Chapels in the Isle of Man, by Harrison, with an accaunt of the Duke of Atholl taking possession of the Island in 1736; also a Lay of Ancient Mona, 1a *plates*, 7*s* 6*d* 1874
20 Manx Miscellanies, Vol. I, containing selections from "Paradise Lost," translated into Manx, by the Rev. T. Christian —Diary of James, VIIth Earl of Derby, who was beheaded at Bolton-in-the-Moors, Oct. 15th, 1651, etc. etc. *with* 2 *plates*, 7*s* 6*d*
21 Mona Miscellany, Second Series, with 2 *plates, and Music to one song*, 7*s* 6*d*
22, 23 Chronica Regum Manniæ et Insularum from the MS. in the Brit. Mus. with notes by P. A. Munch, revised and with English translation, etc. by Dr. Goss, *plates*, 2 vols.
24 Bibliotheca Monensis, an account of works relating to the Isle of Man, new edition by W. Harrison, 10*s*
25-27 Blundell (W.) History of the I. of Man, written 1648-56, edited from the MS. by W. Herrison, 2 vols. 20*s*
26 Illiam Dhône and the Manx Rebellion, 1651, Records relating to William Christian of Ronaldsway, by W. Harrison, 10*s*
28 Records of S. Mark's Chapel, Malew, I. of Man, 1771-1864, from original documents of Rev. J. T. Clarke, Chaplain, by W. Harrison, 10*s*
29 Church Notes, Sodor and Man, 10*s*

Menzel's Frederick the Great:

Illustrations des Œuvres de Frédéric le Grand, par Adolphe Menzel, 2 vols. royal 4to. *with a superb series of* 200 *woodcuts by Vogel, Unzelmann and Muller, illustrating the Military Life and Literary Works of the great Prussian King, the Costume most accurately represented* (pub. at £2. 2*s*) *cloth*, 21*s* 1887

The Editor, Monsr. Louis Gonse, says of Adolphe Menzel that he is the first of living Artists of Germany and the true son of Dürer and Holbein.

Meyrick's Engraved Illustrations of Ancient

ARMS AND ARMOUR; a Series of 154 very highly finished Etchings of the Collection at Goodrich Court, Herefordshire; engraved by JOSEPH SKELTON, and accompanied by historical and critical disquisitions by the possessor, SIR SAMUEL RUSH MEYRICK, LL.D., &c. 2 vols. impl. 4to. *with portrait* (pub. at £11. 11*s*), *hf. bound morocco extra, richly gilt back and gilt edges (uniform with the succeeding work)*, £4. 14*s* 6*d* 1854

"We should imagine that the possessors of Dr. Meyrick's former great work would eagerly add Mr. Skelton's as a suitable illustration. Indeed, they are essential companions. In the first they have the History of Arms and Armour; in the second work engravings of all the details."—*Gentleman's Magazine.*

Meyrick's (Sir S. R.) Painted Illustrations of

ANCIENT ARMS AND ARMOUR: A Critical Inquiry into Ancient Armour as it existed in Europe, but particularly in England, from the Norman Conquest to the Reign of Charles II.; with a Glossary by Sir S. R. MEYRICK. New and greatly improved Edition, corrected throughout by the Author, with the assistance of ALBERT WAY and others, illustrated by more than 100 Plates, splendidly illuminated in gold and silver: also an additional Plate of the Tournament of Locks and Keys, 3 vols. impl. 4to. (pub. £21.), *hf. morocco extra, gilt edges*, £12. 12*s* 1844

"While the splendour of the decorations of this work is well calculated to excite curiosity, the novel character of its contents, the very curious extracts from the rare MSS. in which it abounds, and the pleasing manner in which the author's antiquarian researches are prosecuted, will tempt many who take up the book in idleness to peruse it with care. No previous work can be compared, in point of extent, arrangement, science, or utility, with the one now in question. 1st. It for the first time supplies to our Schools of Art correct and ascertained data for costume, in its noblest and most important branch—historical painting. 2nd. It affords a simple, clear, and most conclusive elucidation of a great number of passages in our great dramatic poets—aye, and in the works of those of Greece and Rome—against which commentators and scholiasts have been trying their wits for centuries. 3rd. It throws a flood of light upon the manners, usages, and sports of our ancestors, from the time of the Anglo-Saxons down to the reign of Charles the Second. And, lastly, it at once removes a vast number of idle traditions and ingenious fables, which one compiler of history, copying from another, has succeeded in transmitting through the lapse of four or five hundred years."—*Edinburgh Review.*

*** *The first edition of this work, published in* 1824, *was printed without the supervision of Sir Samuel Meyrick, who always repudiated it as full of faults, especially in the colouring. Every leaf and plate of the present edition was submitted to his correction, and it was published with his entire approval.*

Sir Walter Scott describes this collection as "the incomparable Armoury."

The most complete work on Ancient Art:

Müller's Ancient Art and its Remains; or a

Manual of the Archæology of Art, new edition by Welcker, translated by J. Leitch, 8vo. 644 pp. (pub. at 18*s*), *cloth*, 7*s* 6*d* 1852

"Criticism on this substantive work is unnecessary. Like the author's 'Dorians,' and 'Mythology,' it has taken its place among the best classical interpretations produced by the Modern German school of inquiry. In its own especial line of investigation we have nothing approaching it for accuracy of research and subtlety of appreciation. It is not only an invaluable manual to the reader of Greek history, and the student of Greek art, but a readable and interesting book for every one. Not only is Müller's great work now worthily rendered into English, but with the elucidation of Mr. Leitch, and the additions of Herr Welcker, this is the best and most complete edition yet published."

Molière, Œuvres, avec Memoire sur sa Vie,

(par M. de Serre), 6 vols. 4to. *portrait, numerous vignettes, and culs-de-lampe, and* 32 *plates after designs by Boucher, Blondel, and Oppenor, calf, a fine tall copy*, £21. *Paris*, 1734

First issue, indicated by the word "Comtesse" being spelt 'Comteese' at page 260 in the sixth volume.

——— Œuvres, 6 vols. 4to. *plates, calf, Etruscan pattern*, £14. 1734

——— another copy, 6 vols. 4to. *red morocco extra, gilt edges, by* CAPÉ, £30. 1734

The two latter copies are of the corrected issue.

"Edition assez belle . . . dirigée par Marc-Ant. Joly, auteur de plusieurs comedies."—*Brunet.* The plates by the celebrated Boucher give faithful representations of the Costume, Furniture, and Architecture of the period of Louis XV.

Nichols (J.) Bibliotheca Topographica

BRITANNICA: including the continuatory portions, or supplementary parts, and the following kindred publications, viz.:

PARSON'S Monuments and Painted Glass in upwards of 100 Churches in the County of Kent, 1794

NICHOLS (J.) BIBLIOTHECA TOPOGRAPHICA BRITANNICA—*continued.*

COZENS, Tour in the Isle of Thanet, 1793

NELSON, History of the Parish of St. Mary, Islington, 1811

GOUGH'S Description of the Bedford Missal, 1764

MARTIN (Tho.) History of the Borough of Thetford, Co. Suffolk, 1779

WEST'S Antiquities of the Abbey of Saint Mary at Furness, 1779

—— the whole bound in 12 stout volumes, 4to. *numerous engravings, pale russia extra, gilt edges, a very* FINE SET, *from the Corrie sale in* 1863, £80. 1764-95

Such a set as this—with all the Supplements—will never again occur for sale. It is probably unequalled anywhere else in its extent and completeness, having all the rare pieces and engravings which are vainly desiderated in nearly every copy of the work. The contents of each volume are affixed at the commencement, being specially printed for such purpose, for this copy only.

New Zealand, Natural History of.

POTTS (T. H., F.L.S.) Out in the Open: a budget of scraps of NATURAL HISTORY, gathered in NEW ZEALAND, 8vo. 302 *pp. and* 4 *plates, bds.* 8*s* 6*d*

Christchurch, New Zealand, 1882

The following papers were contributed to the New Zealand *Country Journal:* some of them had their beginning (for the public) in notes supplied at his request to Mr. Buller, in aid of the "History of the Birds of New Zealand;" others were revised papers read before the Philosophical Societies of Wellington and Canterbury. A few words of explanation are offered in reference to some of the papers: the visit to Hikurangi in May, 1878, offered a rare opportunity of seeing Maoris at home, at a period when a large section of the race had withdrawn from intercourse with Europeans. "National Domains" was written early in 1878, with the faint hope of calling public attention to the wisdom of making provision for the future by timely reservations of land for the important purposes indicated. "Fern Leaves" was the outcome of many wanderings in both islands: this was supplemented by a systematic Catalogue of Ferns, following Hooker's admirable arrangement, written for the use of those collectors to whom botanical terms were for the most part a snare and a stumbling-block.

These pages teem with original observations on the Maoris, the Birds, Mammals and Plants of New Zealand. Very few copies have reached Europe.

Published under the Authority of the Corporation of Nottingham:

Nottingham, Records of the Borough of:

being a Series of Extracts from the Archives of the Corporation of Nottingham, 1155-1547, 3 vols. royal 8vo. *facsimiles, Roxburghe,* 37*s* 6*d*

Nottingham, 1882-85

The second volume of the Corporation records is published at an opportune moment, when Canon Stubbs, who has shown the extreme value of such documents as are herein printed, has been rewarded by a seat upon the Episcopal bench. It is of even greater interest than the first volume, though that contained early illustrations of laws, customs, and manners, which have been read with interest throughout the country. The great merit of the present volume lies in its complete unfolding of the principles of local self-government until the Plantagenet kings. The first volume, with its illustrations of the simple form of self-government from the time of, and even anterior to, the Conquest, served as an admirable preface to the present one, which illustrates the municipal government of a more civilized, wealthier, and more complex condition of society.—*Nottingham Daily Guardian,* April 9, 1884.

The Numismatic Society :

BERNARD QUARITCH, *of* 15 *Piccadilly, has been appointed Agent* for the sale of the past and the new numbers of the

NUMISMATIC CHRONICLE

and Journal of the Numismatic Society, edited by John Evans, W. S. W. Vaux, and Barclay V. Head.

This learned periodical contains Records of the discovery of coins, descriptions of new or rare types, elucidations of obscure legends, articles on Greek, Roman, Alexandrian, Jewish, Oriental, British, Saxon-English and other coins, and papers on Numismatic subjects generally.

Each number contains, on an average, 64 pp. and three plates, price 5*s*.

The following numbers have been published, and, with the exception of a few parts out of print, can be supplied :—

(First Series) 80 numbers, forming 20 vols., with General Index 1838-1858.
New Series, 80 nos. forming 20 vols. with General Index 1861-1880.
Third Series, vol. I, 1881—vol. VI, 1886, in course of publication.

Numismatic Chronicle, Third Series, no. 23, 4 *plates*, 5*s* 1886

Contents : A Hoard of English Gold Coins found at Park Street, near St. Albans, by John Evans (with a plate)—On a Unique and Unpublished Medal of Anthony Browne, First Viscount Montagu, by H. A. Grueber (with a plate)—On European Mediæval Gold Coins, by J. G. Hall (2 plates)—Fasti Arabici, by Stanley Lane Poole ; etc.

Numismatic Chronicle, Third Series, number 24, or 1886 part IV, 8vo. *plates, sd.* 5*s* 1887

Contents : Greek Coins acquired by the British Museum in 1885, by Percy Gardner, *with plate ;* Some rare or unpublished Roman Coins, by John Evans, *with plate ;* Index to the English Personal Medals in the British Museum, by Warwick Wroth.

Numismatic Chronicle, Third Series nos. 25 and 26, or 1887, parts I and II, in 1 part, 8vo. *with* 6 *plates, sd.* 10*s* 1887

Contents : The Electrum Coinage of Cyzicus, by the Rev. Canon W. Greenwell, 6 *plates ;* The Inscription on Coins of Gortyna, by J. N. Svoronos ; Coinage of Æthelbald of Wessex, by H. Montagu ; Queen Anne's so-called "Bello et Pace" Farthing, by H. Montagu ; Papal Medals of the fifteenth century, by Archd. Pownall.

Gibbs (Hon. James) Indian Numismatics :

Drawing of two Gold Coins (a 200 gold mohur piece of Shah Jehan, and a 100 gold mohur piece of Aurungzib), *with plate*, 6*d* 1883

Note on Ramtinkis (ancient Indian gold religious pieces), 6*d*

Medals known as Ramtinkis, *with plate*, 6*d* 1884

Coins of the Pathan and Mogul Dynasties of Delhi, *plates of* 25 *coins*, 6*d* 1885

Now ready, the third enlarged edition of

Hawkins' Silver Coins of England arranged

and described, with remarks on British Money, previous to the Saxon Dynasties, by E. Hawkins, *Keeper of Coins and Antiquities in the British Museum*, third edition, revised and enlarged by R. Ll. Kenyon, Esq. thick 8vo. *pp. viii and* 508, 55 *plates containing figures of about* 650 *Coins, by F. W. Fairholt and F. J. Lees, Roxburghe*, 36*s* 1887

"A third edition having been called for, the text has been carefully revised, and the coins found and published during the last ten years have been described in their proper places. Several additions have been made to the lists of the mints before the Conquest, and some additions and alterations have been made throughout the work. But the most important alteration has been in the reign of Edward III, where it is shown that all the coins hitherto attributed to him were struck subsequently to 1351, and that those struck before, during, and after the Treaty of Bretigny may be distinguished by the titles inscribed on them ; in accordance with the arrangement adopted by the editor in his book on English Gold Coins. This will clear the way for a more satisfactory arrangement than has hitherto been possible of the coins which have been attributed to Edward I and II, but some of which must now be given to the first half of Edward III's reign ; but such a redistribution can only be made after careful examination of a very large number of these coins, and for such examination the editor has lately had neither time nor opportunity."—*Preface to the Third Edition.*

O'Connor (C.) Rerum Hibernicarum Scrip-

TORES veteres, quibus Editor præfixit: de Fontibus Historiæ genuinæ Hibernorum, eorumque Chronologia, deque antiquissimis Codicibus literis Hibernicis ante æculum X Sexaratis; Græcorum et Romanorum Testimonia, itemque S. Patricii Epistolæ, Ficci Hymnus, et Gildæ Modudii Carmen de Regibus Hiberniæ; domesticorum Annalium chronologicæ rationes, etc. 4 vols. 4to. *facsimiles of Irish MSS. boards, rare,* £25.

Buckinghamiæ, 1814-26

Privately printed at the expense of the late Duke of Buckingham. Only 200 copies were issued, and these for presents. One or two copies have been sold in the last few years at constantly rising prices. The O'Connor copy, 4 vols. in boards, sold recently at Dublin for £105.

The expenses incurred by the Duke of Buckingham, for the researches and for the printing of these four volumes, exceeded the sum of £3000.

The work consists of the original *Irish* texts, with *Latin* translations, of the Hiberno-Celtic MSS., formerly in the Library of Stowe, but now added to the literary treasures of Ashburnham House, near Hastings, the Earl of Ashburnham having purchased the whole of the Stowe Collection of MSS. Dr. O'Connor refrained from inserting any work which had already been printed, and the entire series may be said to consist of important additions to the history and antiquities of Ireland, most of which were only previously known to us by name. Therefore, "Whether we consider the learning of O'Connor, the value of the materials, or the princely munificence of the Duke of Buckingham, at whose expense it was produced, it is without a parallel in modern literature."—*Sir F. Palgrave, Rise of the English Commonwealth.*

The painful interest attaching to recent Irish history demands that the oldest historical texts should be studied by scholars who are desirous to trace to their real source the anomalies and dissensions of to-day. The extreme rarity of old Irish MSS., especially those of historical character, is notorious; and their contents can only be examined together in this collection.

Ordnance Survey Office Publications:

FACSIMILES of NATIONAL MANUSCRIPTS of ENGLAND, photozincographed by Sir Henry James, complete, 4 vols. sq. folio, 338 *facsimiles of all kinds of Documents, State Papers, Royal Letters, Reports, Despatches, etc. with translations, cloth, the first volume is rare,* £5. 15*s* *Southampton,* 1865-68

"The series ranges from the Norman Conquest to the reign of Queen Anne, and in order to invest the work with an additional interest, only such records have been selected for copying as are either historically important or curious in themselves."—*Preface.*

FACSIMILES OF ANGLO-SAXON MANUSCRIPTS [at Canterbury], photozincographed by command of the Queen on the recommendation of the Master of the Rolls, by General Cameron, Director of the Ordnance Survey, with translations by BASEVI SANDERS, Part I, impl. folio, 25 *plates, cloth,* £2. 2*s* 1878

A series of interesting charters preserved in the archives of the Dean and Chapter at Canterbury; ranging over three centuries of old English History, from 742 to 1049 A.D. The facsimile-work is wonderfully perfect.

—— the same, Part II, impl. folio, 96 *pages of facsimiles, some very large, cloth,* £3. 10*s* 1881

This splendid volume contains facsimiles of charters belonging to the Cathedrals of Exeter, Wells, Worcester, and Winchester; Westminster Abbey, Winchester College (these last having originally belonged to Hyde Abbey), Her Majesty's Record Office, the Bodleian Library, the Somersetshire Archæological Society's Museum, the Salt Library at Stafford, the Earl of Ilchester and the Marquis of Bath. Although dated 1881 this volume has only just been issued (October, 1883).

The third part will contain facsimiles of the remarkably fine set of Anglo-Saxon Charters belonging to the Earl of Ashburnham.

"In this second part of the 'Anglo-Saxon Manuscripts' we do not find a series of original charters like those in the first part, which contained the Canterbury Documents, the best set in existence anywhere out of the British Museum. But if this volume gives us a more mixed collection, it is not on that account the less useful.

It is an excellent feature of Mr. Sanders' work that he furnishes the previous literary history of each document, with the necessary references not only to Wanley, Hicks, Kemble and Thorpe, but also now and then to local historians who have published them, or contributed to their illustration."—*The Academy,* May 24, 1884.

ORDNANCE SURVEY OFFICE PUBLICATIONS—*continued.*

FACSIMILES OF ANGLO-SAXON MANUSCRIPTS, photozincographed by Col. R. H. STOTHERD and translations by W. BASEVI SANDERS, part III, impl. folio, 94 *pages of facsimiles of the Anglo-Saxon MSS. of the Ashburnham Collection, cloth,* £6. 6*s* *Southampton, Ordnance Survey,* 1885

NATIONAL MANUSCRIPTS of SCOTLAND, selected under the Direction of the Rt. Hon. Sir W. Gibson Craig, Bart., Lord Clerk Register of Scotland, by the late Dr. John Robertson, and continued with Introductions by Cosmo Innes. Photolithographed in Facsimile by Col. Sir Henry James, 3 vols. impl. folio, *facsimiles of* 272 *MSS. with transcript and translation to each, hf. bd.* £9. *Southampton,* 1867-71

Now quite out of print and rising in value.

This important series ranges from the eleventh Century to the reign of Charles I, to which are appended a few MSS. of a later period, including the Treaty of Union in 1706. In looking over these volumes one is struck by the richness of the collection, illustrating the progress of Society as well as the chief political changes, the origin and rise of letters, and the Literature and Language of Scotland.

FACSIMILES of the NATIONAL MANUSCRIPTS of IRELAND, Part III, folio, *hf. bd.* £2. 2*s*

"The third part of the 'Facsimiles of the National Manuscripts of Ireland,' selected and edited, under the direction of the Master of the Rolls, by Mr. J. GILBERT, F.S.A., and published by command of Her Majesty. This part contains coloured reproductions from important manuscripts, records, and writings connected with Ireland, from A.D. 1300 to the close of the reign of Henry VIII. Among the many attractive artistic specimens which it comprises are alphabets of old Irish ornamental letters, and elaborately finished illustrations connected with the visit of King Richard II to Ireland. It also furnishes facsimiles of some of the earliest extant Anglo-Irish writings, both in verse and prose."—*The Athenæum,* Nov. 15, 1879.

—— the same, Part IV, 1, thick royal folio, *introduction* 86 *pp.* 60 *plates of Facsimiles of Charters, Royal Letters, Heraldic and Genealogical Documents, the miniatures of the originals being reproduced in gold and colours, and each having explanatory text, hf. morocco,* £5. 5*s* 1882

—— the same, Vol. IV part 2, being the conclusion of the work, 70 plates with Text, folio, *half morocco,* £4. 10*s* 1884

Ornithology:

IBIS (the) a Quarterly JOURNAL OF ORNITHOLOGY, A COMPLETE SET from the beginning in 1859 to 1880 inclusive, with the General Index, 1859-76; —23 vols. 8vo. *eighteen vols. uniformly and neatly hf. bound in morocco, cloth sides, gilt tops, the rest in cloth and parts,* £52. 10*s* 1859-80

——— another set, complete to 1876, with General Index;—19 vols. 8vo. *the plates for the year* 1870 *wanting, the first two vols. edges cut, the rest cloth, etc.* UNCUT, £30. 1859-76

Owen's Stone Crosses of the Vale of Clwyd and Neighbouring Parishes, complete in 4 parts 4to. *woodcuts, sd.* 20*s* 1885

"A very pleasant book for the general reader, as well as for antiquaries, is Mr. Owen's 'Old Stone Crosses of the Vale of Clwyd.' Not only does this handsome quarto contain scores of pictures of ruinous or well-preserved ancient crosses, but it is full of anecdote, and legend, and Welsh folk-lore. The crosses themselves are extremely curious, and so archaic that the rude spirals which fill the field, where no ruder animals or men are engraved, remind one of almost exactly similar work on the ancient Mycenæan tombstone above the grave of Agamemnon. Mr. Owe , himself a clergyman in Wales, has a well-stored budget of Welsh traditions and popular customs. Clergymen are still asked to lift the spells laid by witches on their victims, and one parson had the credit of so influencing a man who had deserted his wife that he rushed home wildly, through bush and briar, and arrived all tattered and torn. The Welsh have some excellent Spartan ideas. A little boy came home defeated in a fight at school. 'What!' said the mother. 'Go and lick that lad that licked thee, or thou shalt never have a bit to eat, nor a drop to drink in this house.' And the boy 'did more—he *did* it,' to quote the idiom of an old author. What, again, could be more Spartan than this reply of a Welsh matron? Her husband was fond of fighting, and she said, 'I would rather carry my bones home in my apron than that he should be beaten.' This was a true descendant of the Welsh women, who, in the English wars which Mr. Davitt is kind enough to recall, followed the men to the field to torture and abominably mutilate the English wounded. As late as 1400 they are said to have thus set the example which the women of the Hadendowas followed when Baker's ragged regiments were massacred. They were anxious to treat our men in the same fashion, but had not the opportunity, though some of them were struck by our bullets in the Arab charges near Suakim."—*Daily News, February* 18, 1886.

Ornament: ENCYCLOPÉDIE DES ARTS DÉCORATIFS DE L'ORIENT; dessinés par MM. Adalbert de Beaumont et Collinot, avec texte par MM. Victor Champier et Fr. Favre, 8 vols. atlas folio, *superb plates, executed in chromolithography, many being printed in twelve colours, heightened in gold and silver, in portfolio, sold separately as follows:*

Paris, 1880-82

Ornements de la PERSE, 60 *plates*, (pub. 260 fr.), £2. 10*s*

"Ces 60 planches nous montrent les documents conservés de l'art ornemental persan les plus precieux. Les verres, les cérames, les armes, les reliures, les manuscrits, les motifs tirés des édifices encore debout, forment une collection qui permet à l'artiste les plus riches sujets de comparaison et d'études."

Ornements du JAPON, 40 *plates*, (pub. 150 fr.), £2. 2*s*

"Plus que tout autre peuple de l'Orient, les Japonais ont le sentiment inné et profond de la nature: rien de plus varié et de plus gai que leurs fantaisies. Les 40 planches, qui forment cet album, fleurs, oiseaux, décors d'étoffes, peintures, laques et porcelaines, se recommandent à l'artiste par de brillantes qualités d'originalité et de coloris."

Ornements de la CHINE, 40 *plates*, (pub. 150 fr.), £2. 2*s*

"Les documents que nous ont laissés les artistes chinois sont pour ainsi dire inépuisables. Le point délicat, dans un ouvrage de la nature de celui que nous annonçons, était de savoir fixer son choix, en ne présentant que des modèles d'un style pur et d'une authenticité certaine. M. Adalbert de Beaumont a fait preuve, dans cette tâche difficile, d'un tact rare: les motifs sont parfaits et la chromolithographie les reproduits avec la plus grand vérité."

Ornements ARABES, 40 *plates*, (pub. 150 fr.), £2. 5*s*

"L'art arabe tient une large place parmi les arts décoratifs de l'Orient. Les 40 planches de l'album qui lui est consacré nous montrent une collection choisie des plus brillants modèles que nous ont légués ses architectes et ses décorateurs: ensembles et détails de motifs d'architecture de la belle époque, entrelacs, mosaïques, panneaux sculptés, grilles, ballustrades, pendentifs, ferrures de portes, vases, orfévreris, marquetterie, ustensiles, faïences, etc."

Ornements VÉNETIENS, Hindous, Russes, etc. 40 *plates*, (pub. 150 fr.), £2. 5*s*

"Dans cet album, l'editeur a groupé les plus précieux modèles de l'art vénitien et divers chefs-d'œuvres de l'Orient, de Byzance et de la Russie. Il suffit de feuilleter ces planches pour reconnaïtre, sans peine, le lieu qui rattache ces divers spécimens à une même origine: la variété des motifs reproduits est une source féconde d'inspiration."

STAMBOUL, Mœurs et Costumes, par Préziosi, *frontispiece and* 28 *plates*, (pub. 200 fr.), £4. 4*s*

"Ces 30 planches offrent une collection de modèles précieux de l'art déployé en Turquie: ornements et modèles d'architecture, armes, broderies, reliures, manuscrits, faïence, nielle, ciselure, ustensile de toutes sortes, décorations d'appartements et de jardins, etc., que la chromolithographie met sous nos yeux avec tout la variété de leur couleurs.

LE CAIRE, Mœurs et Costumes, par Préziosi, 20 *plates*, (pub. 150 fr.), £5. 5*s*

This magnificent series of designs taken from examples of Ancient Oriental Art, is a work which ought to be studied by all designers and decorators. The natural ornament of Japan, and the conventional ornament of other Eastern countries, drawn from examples of the most artistic epochs, are here represented with the utmost fidelity.

Ornements TURCS, 30 *plates*, (pub. 120 fr.), £2.

Owen Jones's Grammar of Ornament, impl. folio, the ORIGINAL FOLIO EDITION, 101 *large and exquisitely coloured plates, executed in Chromo-lithography, comprising* 3000 *examples of the decorations of all ages and nations, with descriptive letterpress and woodcuts, unbound*, £10. 1856

At a sale in Glasgow, April 1877, an inferior copy, hf. bd. fetched £18. 10*s*.

Ottley's Italian School of Design, 1 vol. imperial folio, 84 *carefully engraved and tinted plates, being a series of Facsimiles of original* DRAWINGS *by the most eminent* PAINTERS *and* SCULPTORS *of Italy, with biographical notices* (pub .at £12. 12*s*), *hf. mor. extra, gt. ed.*, £4. 4*s* 1873

1. **Niccola Pisano.**—'Christ taken down from the Cross.'
2. **Greek Drawing.**—'St. Luke painting the Virgin.'
3. **Giunta Pisano.**—'Simon Magus.'
4. **Giovanni Cimabue,** 'Three Angels.'
5. **Giovanni Cimabue.**—'Studies.'
6. **Giotto di Bondone.**—'The Transfiguration.'
7. **Giotto.**—'The bark of St. Peter.'
8. **Giotto.**—'The Madonna.'
9. **Donatello.**—'A female figure sitting.'
10. **Donatello.**—'Two Apostolic figures.'
11. **Donatello.**—'Christ from the Cross.'
12. **Fra Filippo Lippi.**—'The Magi.'
13. **Andrea Mantegna.**—'Tritons and Sea-horses.'
14. **Andrea Mantegna.**—'Man expiring.'
15. **Luca Signorelli.**—A small fresco in chiaro-scuro, in the Duomo at Orvieto.
16. **Luca Signorelli.**—'A group of armed men on horseback.'
17. **Lionardo da Vinci.**—'Christ bearing his Cross.'
18. **Lionardo da Vinci.**—'Leda.'
19. **Fra Bartolommeo di San Marco.**—'A study of two figures.'
20. **Fra Bartolommeo.**—'Holy Family.'
21. **Fra Bartolommeo.**—'The Madonna.'
22. **Michelangiolo Buonaroti.**—'The dead body of Christ supported by Nicodemus, the Madonna, & Mary Magdalen.'
23. **Michelangiolo.**—'Two draped figures.'
24. **Michelangiolo.**—'A man's head.'
25. **Michelangiolo.**—'A page of a sketch-book.'
26. **Michelangiolo.**—'A woman dancing a child on her knee.'
27. **Michelangiolo.**—Study for the figure of 'the Prophet Isaiah.'
28. **Michelangiolo.**—'The figure of Adam.'
29. **Michelangiolo.**—Study for 'the Head of one of the Academy figures.'
30. **Michelangiolo.**—'A man seated in profile, reading.'
31. **Michelangiolo.**—'Three figures in conversation.'
32. **Michelangiolo.**—'A man's head.'
33. **Michelangiolo.**—Design for part of 'the Last Judgment.'
34. **Michelangiolo.**—Study for 'the Head of St. Bartholomew.'
35. **Michelangiolo.**—'Cleopatra.'
36. **Andrea del Sarto.**—Two studies.
37. **Domenico Beccafumi.** — 'Two figures of prophets.'
38. **Baccio Bandinelli.**—'The Death of Hercules.'
39. **Raffaello Sanzio di Urbino.**—Charity (in a circle).
40. **Raffaelle.**—A group of Women and Children from the fresco.
41. **Raffaelle.**—The portrait of.
42. **Raffaelle.**—'The Nativity.'
43. **Raffaelle.**—Study of military figures.
44. **Raffaelle.**—'Head of the Madonna.'
45. **Raffaelle.**—'A youth at his devotions.'
46. **Raffaelle** (c. 1506).—'A music party.'
47. **Raffaelle.**—'Battle for the Standard.'
48. **Raffaelle.**—'Head of an Angel.'
49. **Raffaelle.**—Study for two figures, one ascending, the other descending the steps.
50. **Raffaelle.**—'Archimedes & his Disciples.'
51. **Raffaelle.**—'The figure of Diogenes.'
52. **Raffaelle.**—'A group of combatants.'
53. **Raffaelle.**—'The Muse Melpomene.'
54. **Raffaelle.**—'Figure of a woman.'
55. **Raffaelle.**—Study for the figure of 'a Woman with two Children.'
56. **Raffaelle.**—'God appearing to Moses.'
57. **Raffaelle.**—'Adoration of the Shepherds.
58. **Raffaelle.**—'The Figure of Adam.'
59 **Raffaelle.**—'The death of Adonis.'
60. **Raffaelle.**—'Sea Nymphs and Tritons.
61. **Raffaelle.**—'Group of Children at play.
62. **Raffaelle.**—'A female figure, standing.
63. **Giulio Romano.**—'A female Tiger, with two Cupids.'
64. **Giulio Romano.**—'A naked female, with attendant infants.'
65. **Giulio Romano.**—'Death of Semele.'
66. **Polidoro da Caravaggio.**—Part of frieze, representing 'the Story of Niobe.'
67. **Polidoro.**—Part of another frieze.
68. **Giorgione da Castelfranco.**—'An unknown subject.'
69. **Antonio da Correggio.**—'Children.
70. **Correggio.**—'Original study.'
71. **Francesco Mazzuoli,** called **I Parmigianino.**—'A female winding thread, and a group of Infants.'
72. **Parmigianino.**—The 'portraits of himself and his mistress.'
73. **Bartolommeo Passarotti.**—'Group of three half-length figures.'
74. **Lod. Caracci.**—'Madonna and Child.'
75. **Lod. Caracci.**—'The Holy Family.'
76. **Annibale Caracci.**—'A study of the back-view of a naked female.'
77. **Annibale Caracci.**—'Caricatures.'
78. **Gregorio Pagani.**—Design for 'the finding of the true Cross.'
79. **Niccolo Poussin.**—A design, representing 'Mars and Venus with Cupids.'
80. **Niccolo Poussin.**—'The Death o Hippolytus.'
81. **Gasparo Poussin.**—'A Landscape.'
82. **Claudio Lorenese.**—'Group of Trees.
83. **Claudio Lorenese.**—'A Landscape.'
84. **Salvator Rosa.**—'A Study of a Tree.

Ottley's Florentine School : A Series of Plates, engraved after the Paintings and Sculptures of the most Eminent Masters of the Early Florentine School; imperial folio, 54 *superb plates* (pub. at £6. 6*s*), *hf. morocco extra, gilt edges, uniform with the "Italian School of Design,"* £4. 4*s*. 1826

To Architects, Sculptors, Carvers, and all Art Students.

L. Page's Guide for Drawing the Acanthus

and every description of Ornamental Foliage, crown 8vo. xv and 245 pp. *with upwards of* 200 *woodcuts and* 53 *plates, roxburghe, gilt top,* 18*s*
reprint 1886

Mr. George Augustus Sala's opinion of this handy volume was recently expressed as follows:—

"Mr. Harris says that 'no school seems to exist for teaching young people to draw a laurel spray or an Acanthus with the immediate and practical object of drawing these forms quickly and correctly for house decoration. In this connection I may be permitted to direct attention to a little book from the examples in which young people will, in a surprisingly short space of time, be able to draw the Acanthus "with the immediate and practical purpose of representing these forms correctly for house decoration." I shall not be suspected of puffing a work published more than thirty years ago; since it was in the year 1851 that the late Mr. Adolphus Ackerman gave me the "Guide for Drawing the Acanthus and every description of Ornamental Foliage, by J. Page."' The book, which is illustrated with upwards of two hundred woodcuts and sixty etchings on steel, was published by Atchley & Co., Gt. Russell Street, Bloomsbury. I have not the slightest idea as to who J. Page was; from the text which accompanies his designs he would seem to have been a self-educated man, but he has made drawing the Acanthus, and indeed every species of foliage, as easy as A, B, C; and if there be any modern reprint of his book, I can cordially recommend it to the attention of all young decorators, scene-painters, and cabinet-makers. . . . .

"Meanwhile, in the interests of that 'Self-Help' which Dr. Samuel Smiles has taught us how to formulate as an art and almost a science, I should very much like to see a re-publication of the 'Guide for Drawing the Acanthus.'"—*Sala's Echoes of* 1883, 1 vol. 8vo., 1884.

"This work is one of the best and cheapest that has been written on the subject, and from the pen and pencil of a practical man, who has had the advantage of being able to see his instructions carried into effect under his own inspection, as director of the class of ornamental drawing at the School of Design; as a further recommendation of the work, it is worthy of mentioning that the illustrations proceed from the graver, as well as the pencil of Mr. Page."—*Civil Engineer and Architect's Journal.*

"We hail with pleasure this work, it has been long wanting in the Schools of Art: the rules are explicit, and the matter interesting and instructive; we wish he had treated further on the vine leaf, that being much used by the ancients; we doubt not but its success will repay the author, who is the Alpha and Omega of the work."—*Polytechnic Journal.*

"We have before us an entire and new work, entitled 'Page's Guide to Ornamental Drawing and Design,' the plans and contents are such as must inevitably repair that loss usually found in our Schools of Art; we wish the spirited and talented Author every success; the letter-press is excellent, and the plates well got up."—*Literary World.*

Pottery:

Audsley and Bowes—The Keramic Art of

Japan, containing a comprehensive Introductory Essay upon Japanese Art in all its various branches, also a concise Dissertation on the Keramic Productions of Japan, from the earliest recordsup to the present day, with sectional articles on the Pottery and Porcelain of the various provinces of the Empire in which manufactories exist, *fully illustrated by thirty-five plates, superbly printed in full colours and gold, and fifteen plates in autotype, with numerous wood engravings printed in colours,* 2 vols. folio, *half morocco, gilt edges,* £14. 1875

BINNS (R. W.) Catalogue of the Collection of Worcester Porcelain in the Museum at the Royal Porcelain Works, 8vo. 60 *woodcut plates, representing several hundred pieces China, cloth,* 7*s* 6*d* *Worcester,* 1882

Containing descriptions of nineteen hundred specimens, with engravings of the marks on many of them.

FRŒHNER (W.) Terres Cuites d'Asie, de la Collection Julien Greau, 2 vols. folio, *illustrated with* 120 *phototype plates in facsimile of the most valuable specimens of the Terra Cottas in the Collection, bds.* £6. *Paris,* 1886

We have here the earliest specimens of the Greek potter's art.

NIGHTINGALE'S (J. E.) Contributions towards the History of Early English Porcelain, from contemporary sources, large 8vo. 210 *pp. printed for private circulation, sd.* 16*s* *Salisbury,* 1881

Added are: Reports from Christie's sale catalogues of the Chelsea, Derby, Worcester and Bristol Manufactories from 1769-1785.

Sanctioned by the Science and Art Department of the Committee of Council on Education, South Kensington Museum.

Portfolios of Industrial Art: 63 parts, folio, all published, 126 *plates, in gold and colour*, £5. 5*s* 1881-87

The price of a set is raised on account of the scarcity of the early parts.

This series of Photo-chromolithographic representations of various examples of Industrial Art, chiefly selected from the South Kensington Museum Collections, is now vigorously progressing; each part, having two plates, sells separately for one shilling. Nearly the entire stock and the stones were destroyed by the great fire which consumed Mr. GRIGGS's establishment early in June, 1884; these early parts being very rare are not sold separately. The process adopted by Mr. WILLIAM GRIGGS, enables not only the form and details of the examples to be reproduced, but also the colours to be indicated, and thus furnishes, at a very moderate cost, a more accurate and effective representation than could otherwise be obtained.

The Lords of the Committee of Council on Education have sanctioned this undertaking, and have authorized Mr. GRIGGS to take examples from the extensive collections of the South Kensington Museum, in the belief that the work will prove of value and interest, not only to the students in the Schools of Art connected with the Science and Art Department, but also to many others engaged in various branches of Industrial Art, and to the general public.

PERSIAN ART.

PART I. **Rosewater Sprinkler.** Earthenware, with engraved brass mounts.
Water-Bottle, Glazed earthenware. 15th century.
„ II. **Dish for Rice.** Glazed earthenware. 16th or 17th century.
Dish. Glazed earthenware. 16th or 17th century.
„ III. **Silk Fabrics.**
„ IV. **Carpet.** 16th century—*double plate.*
„ V. **Carpet,** *circa* 1530—*double plate.*
„ VI. **Ditto.**
„ VII. **Velvet Carpet.** 15th century.

RUSSIAN ART.

PART I. **Embroidered Vestment.**
Knife and Fork (inlaid).
„ II. **Bratina.** Enamelled and Jewelled.
Censer, Silver parcel-gilt.

INDIAN ART.

PARTS I—XXVII. **Twenty Drawings,** by Mr. J. L. KIPLING, showing Indian Artizans engaged in Embroidering. Details of Inlaid Marble from the Taj Mahal at Agra; Glass, Ivory Carvings, Embroidery, &c.

ITALIAN ART.

PARTS I.-VII. **Two Bronze Medallions.** Hercules.
„ **Altar or Shrine of a Female Saint,** by Donatello, etc.

SICILIAN ART.

PARTS I., II. **Silk and Gold Damask.**

FRENCH ART.

PART I. **Silk Fabrics.** Printed in Colours.

FLEMISH ART.

PARTS I., II. **Velvet Fabrics.**

SPANISH ART.

PARTS I—X. **Sixteen Chromos** of Works of Art from the Special Loan Exhibition of Spanish Ornamental Art in the South Kensington Museum, &c.

SWEDISH ART.

PARTS I.-V. **Textile Fabrics** woven by Peasant Women, 10 *plates in colours.*

Pooley's Old Crosses of Gloucestershire,

sm. 4to. *coloured frontispiece,* 12 *plates in tinted lithography and* 65 *woodcuts, by O. Jewitt, cloth antique,* 20*s* 1868

"As memorials of the past from which we are day by day receding, we instinctively attach ourselves to every link, however humble, that connects us with it; and surely as notice of these relics of antiquity which after a lapse of five hundred years or more yet remain to remind us of the not unimportant part they bore in the development of the great ecclesiological epoch of the fourteenth, fifteenth and sixteenth centuries, cannot be deemed unworthy of preservation."

Pooley's Old Stone Crosses of Somersetshire, 1 vol. roy. 8vo. xvi and 188 pp. *map*, 20 *tinted plates and* 181 *woodcuts, cloth antique*, 30*s* 1877

"The wealth of this County in ancient Crosses is due to its having been the seat of, presumably, the earliest Christianity known in Britain. To Glastonbury and its traditions must we look for that ecclesiastical influence which pervaded Somerset, and which has left to us a rich heritage in these ancient landmarks of our faith.

"The Crosses of which I have been able to obtain information exceed in number two hundred, many of them being of great beauty and historical interest, and ranging from the early Saxon times to a date comparatively recent. They may be chronologically grouped into epochs corresponding to the probable periods of their erection."—*Preface.*

Pugin's Apology for the Revival of Christian ARCHITECTURE (forming a Supplement to the "True Principles"), small 4to. *with* 10 *large etchings* 1843

Pugin's True Principles of Pointed or Christian ARCHITECTURE, small 4to. *with* 87 *illustrations of which* 9 *are large etchings, and* 78 *are woodcuts and vignettes* (pub. at £1. 4*s*) 1853

—— the above two works, bound together in 1 volume (pub. at £1. 14*s* 6*d*), *extra cloth*, 21*s* 1843-53

Pugin's Floriated Ornaments, 31 *plates in* GOLD AND COLOURS, royal 4to. (pub at £3. 3*s*), *half morocco*, £1. 4*s* 1879

Pugin's Gothic Ornaments, 90 *fine Plates drawn on stone by* J. D. HARDING *and others*, royal 4to. (pub. at £4. 4*s*), *half morocco, gilt top*, £1. 10*s* 1854

Pugin's Ornamental Timber Gables, selected from Ancient Examples in England and Normandy, with descriptive letterpress by E. J. Willson, *second edition, improved*, royal 4to. 30 *plates* (pub. at £2. 2*s*), *half red morocco, uniform with the Gothic Ornaments*, 16*s* 1854

Pugin's Specimens of Gothic Architecture, from Ancient Edifices in England, 114 *outline plates by* LE KEUX, *and others*, with historical and descriptive letterpress, and a Glossary of Architectural Terms by E. J. WILLSON, Architect, 2 vols. 4to. *new edition* (pub. at £6. 6*s*), £3. 3*s* 1851

Pugin's Examples of Gothic Architecture, selected from Ancient Edifices in England, with historical and descriptive letterpress, by E. J. WILLSON, Architect, 3 vols. 4to. *illustrated by* 225 *engravings by* LE KEUX (pub. at £12. 12*s*), *cloth*, £5. 5*s* 1850

Pugin's Glossary of Ecclesiastical Ornament and Costume, setting forth the Origin, History, and Mystical Signification of the various Emblems, Devices, and Symbolical Colours, peculiar to CHRISTIAN DESIGN of the MIDDLE AGES, with especial reference to the DECORATION of the SACRED VESTMENTS and ALTAR FURNITURE formerly used in the English Church. Compiled from Ancient Authorities and Examples, by A WELBY PUGIN, Architect, Professor of Ecclesiastical Antiquities at St. Marie's College, Oscott. Illustrated by Extracts from the Works of Durandus, Georgius, Bona, Catalani, Gerbert, Martene, Molanus, Thiers, Mabillon, Ducange, etc. Enlarged and Revised by REV. B. SMITH, M.A., of St. Marie's College, Oscott. Third Edition. 1 vol. impl. 4to.

Illustrated by SEVENTY-THREE PLATES, all splendidly printed in **Gold and Colours**, by the litho-chromatographic process, and about 50 woodcuts in the letter-press, containing

PUGIN'S GLOSSARY OF ECCLESIASTICAL ORNAMENT—*continued.*

Examples of the Ecclesiastical Costume of the Roman, English, French, and German Bishops, Priests, and Deacons; Frontals, Curtains, and Dossells of Altars; the embroidering of the Orphreys and Hoods of Copes, Stoles, Maniples, and Chasubles; Apparels of Albs; Patterns of Diapering for Ceilings, Walls, and precious Stuffs; Bordures and Powderings; Floriated Crosses; Emblems of the Holy Trinity; the Five Wounds and Passion of our Blessed Lord, the Four Evangelists, of our Blessed Lady, the Mysteries of the Rosary; Monograms of the Holy Name; Examples of the Nimbus; Conventional Forms of Animals and Flowers for Heraldic Decoration: Altar and Church Linen, Funeral Palls, &c. The whole drawn, coloured, adapted, and described from ancient Authorities, by A. Welby Pugin, Architect. *Published at* £8. 8*s*.

half bound in red morocco, gilt top, uncut, £5. 1868

LIST OF PLATES.

1.—Title Page; Church Furniture and Decoration.
2.—Form and Sizes of the Sacred Vestments.
3.—The proper Names of the Vestments.
4.—English Priests.
5.—Roman, French, and German Priests.
6.—Roman, English, and German Ecclesiastics.
7.—Roman and English Bishops.
8.—Embroidered Frontals for Altars.
9.—Diagrams of Christian Ornaments.
10, 11, 12, 13.—Alphabets.
14, 15.—Crosses for marking Altar Linen.
16, 17.—Bordures for Altar Cloths.
18.—Stencilling, Stained Glass and Embroidery.
19.—Bordures.
20.—Crowns and Cresting, 1 & 2. Patterns for Stencilling; 3. Red and White Rose; 4, 6 & 7. Crosses and Fleurs-de-lis; Lily of Blessed Virgin.
21, 22, 23.—Patterns of Powdering, Stars, Crosses, Rose, Trefoil, Rose en Soleil.
24.—Diapering for our Blessed Lady.
25.—Ditto. 1. The Five Wounds, with Cherubim; 2. Lion and Cross; 3. Flower and Cross.
26.—Ditto. 1. The Lily; 2. The Lion and Knot; 3. Wine and Cross: 4. Fleurs-de-lis.
27.—Ditto. 1. Quatrefoils; 2. Fleur-de-lis; 3 & 4. Five Wounds; 5 & 6. Powderings, Quatrefoils and Rose.
28.—Ditto. 1. Cross and our Blessed Lady; 2. Rose and Fleur-de-lis; 3. Red and White Rose, en Soleil.
29.—Ditto. Trefoil and Pomegranate.
29*.—Diapering from Cologne Cathedral.
30.—Apparels of Albes. 1. Cross; 2. Rose; 3. Cross Flory; 4. Fleur-de-lis.
31.—Ditto. 1. Five Crosses; 2. Quatrefoils.
32.—Ditto. 1. Cherubim and Cross; 2. The Lily; 3. Cross Flory.
33.—Ditto. Cross Flory; Quatrefoil.
34.—Stoles and Maniples.
35.—Ditto. 1. Cross in Square; 2. Five Crosses.
36.—Ditto. The Cross Circle, and Vesica.
37.—Ditto.
38.—Ditto. Roses; Lion and Cross; Fleur-de-lis, Stars and Monogram; Cross Leaves.
39.—Ditto. The Holy Name and Cross Alternate; Cross and Oak Leaf, with Gems; Cross Flory.
40.—Orphreys of Copes. 1. Star of seven points; 2. Fleurs-de-lis, Monogram, and Roses; 3. Lions.
41.—Ditto. St. George with Shield and Dragon.
42.—Ditto. 1. The Vine; 2. Crosses Flory.
43.—Ditto. Borders and Canopy.
44.—Ditto. Ditto. Ditto, with an Image of St. John.
45.—Hood of Cope, a floriated Trefoil.
46.—Ditto. The Holy Name surrounded with Cherubim.
47. Our Blessed Lady's Name, with Crowns.
48.—Ditto. The Crucifixion of our Lord.
49.—A floriated Cross.
50.—Six floriated Crosses.
52.—A Cross for a Frontal or Vestment.
53.—Ditto with Five Crosses, Rayonné and Crowns.
54.—Ditto with the Holy Name in a Quatrefoil.
55.—A Monogram of the Holy Name.
56.—Four Monograms of the Holy Name.
57.—Monogram of our Blessed Lady's Name.
58.—Eight Monograms of our Blessed Lady's Name.
59.—Emblem of the most Holy Trinity.
60.—The Mysteries of the Rosary
61.—Emblems of St. Peter and St. Paul.
62.—Emblems of the Four Evangelists.
63.—The Five Wounds of our Lord Glorified.
64.—Emblems of our Lord's Passion.
65.—Emblems of our Lord's Passion. 1. Nails and Crown of Thorns; 2. The Five Wounds; 3. Cross, Ladder, Scourges, Lance, Hammer, Pincers, Nails, etc.; 3. The Holy Name and Cross.
66.—Conventional Forms of Animals; Eagle, Dragon, Hart, Lion, Swan, Lamb, Martlett.
67.—Ditto. Lions.
68.—Various Forms of the Nimbus
69.—Four precious Mitres.
70.—Altar and Dossell, with Curtains.
71.—Altar with Shrine.
72.—Funeral Palls for a Hearse and a Coffin.
73.—An Altar hung for a Funeral Mass.

Quaritch's Facsimile Reprints of Rare Books:

I. AMERICA: Vespucci (Amerigo), Lettera delle Isole novamente trovate, sm. 4to. 32 *pp. with woodcuts, hf. morocco,* £5. 5*s* 1884

Only 50 copies re-produced.

——— the same translated, with prefatory notes, sm. 4to. *hf. morocco,* £2. 12*s* 6*d* Only 100 copies printed. 1884

II. LACE BOOK: Studio delle Virtuose Dame, Dove si vedono bellissimi lavori di punto in aria, reticella, di maglia, dissegnati da Isabetta Catanea Parasole, oblong sm. 4to. 33 *plates, hf. morocco,* 21*s*
Roma, appresso Antonio Facchetti, 1597

100 copies were reproduced from the unique original.

III. LACE BOOK: La Gloria et L'Honore de Ponti tagliati e Ponti in aere, Opera nova et consomma diligentia posta in luce, sm. 4to. *hf. morocco,* 21*s* *Venetia per Mathio Pagan in Frezaria,* 1558

100 copies were reproduced from the unique original.

No other copy than the one from which this facsimile is reproduced (now in my possession) is at present known. Pagan, whose dedication to the Duchess of Urbino seems to claim it as a work of his own ("un mio novo libro di essempio di lavori"), had four years earlier printed a

QUARITCH'S FACSIMILE REPRINTS—*continued.*

volume of somewhat greater scope ("ponti tagliati, ponti gropposi, e ogn' altra sorte di ponti") with forty-five woodcuts, under the title of "Ornamento delle belle et virtuose donne"; but "La Gloria" is probably a new set of examples illustrating a portion of the same subject. It seems, however, unlikely that a working printer was the real designer of such engravings, and he may only have collected the models.

IV. FALCONRY: Perfect Booke for keepinge of SPARHAWKES or GOSHAWKES, written about 1575, now printed from the original MS., with Introduction and Glossary by J. E. Harting, 1 vol. sm. 4to. *hf. bd.*, 21*s* 1886

V. THE RACES OF THE BRITISH ISLES: Mr. Gladstone and the Nationalities of the United Kingdom. A Series of Letters to the "Times," by SIR JOHN LUBBOCK, BART., M.P., F.R.S., D.C.L., LL.D., *President of the Linnean Society, First President of the Anthropological Institute, Trustee of the British Museum.* With rejoinders by Mr. J. Bryce, M.P., and Letters in support by the Duke of Argyll, Dr. John Beddoe, Professor Huxley, etc., followed by "Gyfla, the Scir of the Ivel Valley," by Thomas Kerslake, and the Correspondence which it has elicited, sm. 4to. *hf. bd.* 5*s* 1887

LUBBOCK (Sir John)—Letters to the *Times*, March 18, March 25, March 31, April 9, 1887.
BRYCE (J.), M.P.—Letters to the *Times*. March 21, March 28, April 2, 1887.
M.P.—Letter to the *Times*, March, 25, 1887.
BEDDOE (Dr. John)—Letter to the *Times*, March and April 9, 1887.
THE DUKE OF ARGYLL—Letter to the *Times*, March 31, 1887.
MAXWELL (Herbert E.)—Letter to Sir John Lubbock, March 31, 1887.
HUXLEY (Professor)—Letter to Sir John Lubbock, May 2, 1887.
PLACES AND RIVER NAMES IN ENGLAND:
KERSLAKE (Thomas)—Gyfla, the Scir of the Ivel Valley.
——— The Name "Oxford," *Academy*, April 2 and April 9, 1887.
HALL (A.)—Letters to the *Academy*, April 2, April 9, 1817.
ABRAHALL (J. Hoskyns)—Letter to the *Academy*, April 2, 1887.
SIBREE (E.)—Letter to the *Academy*, April 9, 1887.
STEVENSON (W. H.)—Letter to the *Academy*, April 2 and April 30, 1887.

"The publisher was right when he surmised that he was doing service to politicians and historical students by issuing 'Quaritch's Reprints, No. 5.' The work, produced in a fashion that old bookmen love to look upon, contains reprints of a number of letters upon the much and oft disputed question of the 'Races of the British Isles;' an alternative title is 'Mr. Gladstone and the Nationalities of the United Kingdom.' There is enough in the book to have put the antiquaries of the early days of the present century 'bald crazy,' as the Yankees say, and keep them at loggerheads for years. The subject is a broad one, and these Letters by Sir John Lubbock, Mr. J. Bryce, M.P., the Duke of Argyll, Mr. John Beddoe, and others contribute a good deal towards its elucidation. The Letters are followed by 'Gyfla: the Scir of the Ivel Valley,' by Thomas Kerslake, the well-known bookseller. In the correspondence which the latter work elicited are to be found many interesting theories worthy of careful attention."—*The Publishers' Circular*, June 1, 1887.

"This attractively got-up volume consists of a series of letters by Sir John Lubbock with rejoinders by Professor Bryce, the Duke of Argyll, Dr. Beddoe, &c. followed by Gyfla by Thomas Kerslake, and the correspondence which it has elicited. All the letters are at once scientific and popular, interesting and practical, striking and timely, and will be read with interest by all who would like to study the Irish question from the racial point of view. The work is of high political importance."—*Oldham Chronicle*, July 2nd, 1887.

"Mr. Quaritch has done all that a printer can do to give permanent form to the letters addressed to the *Times* last March by Sir John Lubbock, Professor Bryce, and others. Sir John accused the Home Rulers of imagining that there were but four distinct races in the British Isles. Mr. Bryce rejoined that multiform as the original race-sources may have been, there were at present but four nationalities. Sir John did not appear to know when he was beaten; neither does Mr. Quaritch, who closes a series of interesting antiquarian notes from various writers on British ethnology by the following remark, which proves a total, absolute misapprehension on his part of what Home Rulers mean by Home Rule:—'To the Irish Separatists I would point out that, if they succeed in their mistaken enterprise, the numerous lucrative posts held by Irishmen in England, in India, and in the British colonies would no longer fall to their share.'"—*Bradford Observer*, June 18th, 1887.

"One expects on taking up the latest of Mr. Quaritch's quarto reprints to find there the reproduction of some book that is at least three hundred years old. But the reprint this time relates to a very modern matter, being, in fact, a collection of the letters recently written to the *Times* by Sir John Lubbock, Professor Bryce, and others, on the subject of the various races

THE RACES OF THE BRITISH ISLES—*continued.*

which inhabit the British Isles. To these Mr. Quaritch has added some further letters and notes bearing on the same subject, and concludes with some remarks of his own, so vehemently Unionist in their tone that they go far to explain the reason he selected such a subject for publication. No one who read the letters at the time they appeared can have failed to see that Sir John Lubbock had the best of the encounter; and whether or not Mr. Bryce succeeded in convicting him of some trifling inaccuracies, the main point is conceded by the Separatists themselves, and that is, that the British Isles are not inhabited by three distinct nationalities in the sense of distinct races. The idea was at one time prevalent enough, but it will not stand the test of a moment's investigation; and as Professor Huxley, who also took part in the discussion, put it, 'The Irish nationality is no more an ethnological individuality than the English or the Scotch; and as to historical individuality, Ireland has, unhappily, been a house divided against itself from the earliest ages to the present day.'"—*The Daily Express*, Dublin June 21st, 1887.

"To all who desire to learn anything about the various nationalities of the United Kingdom this volume will be found of the utmost utility. It is No. 5 of 'Quaritch's Reprints;' the others are well known. During his Home Rule agitation Mr. Gladstone has frequently referred to the nationalities of the United Kingdom—only recently he took care to remind 'little Wales' that she had a distinct nationality—and, as it is a subject upon which most people are profoundly ignorant, a perusal of this publication will be found both useful and instructive. The contents are a series of letters to *The Times* by Sir John Lubbock, M.P., with rejoinders by Mr. J. Bryce, M.P., and letters in support by the Duke of Argyll, Dr. John Beddoe, followed by 'Gyfla: the Scir of the Ivel Valley' (Somerset), by Thomas Kerslake; and the correspondence it elicited. We could not, on account of want of room, attempt to follow the controversy, but will content ourselves by saying that it shows there is a greater admixture of races in Great Britain and Ireland than most people imagine. The correspondence being closely related to the Irish question, we may appropriately reproduce Mr. Quaritch's 'conclusion:'—'I would here offer a few words to the political Separatists. Great Britain and Ireland belong to the great European family of States, all of which, except in this country, are fully armed for any contingency. Great Britain has a smaller population than those military states, and cannot therefore afford to tolerate Separatist notions in any part of the empire. The desire for a partition reminds one of the old story of the two mothers, and King Solomon's judgment against the one who was willing to see the body cut asunder. The British Isles contain the descendants of many races, amalgamated into one nationality, called in England 'English,' and in Scotland 'Scottish,' and in Ireland 'Irish.' All have one Queen, one country, and, *united*, one national interest. To the Irish Separatists I would point out that if they succeeded in their mistaken enterprise, the numerous lucrative posts held by Irishmen in England, in India, and in the British Colonies would no longer fall to their share.' Disintegrationists would do well to weigh these words in their minds."—*Yorkshire Gazette*, July 23, 1887.

The Publications of the late WILLIAM REES of LLANDOVERY:

Lady Charlotte Guest's Mabinogion: THE MABINOGION, OR ANCIENT ROMANCES OF WALES, from the Llyfr Coch o Hergest, and other ancient Welsh MSS. with an English translation and notes; by Lady CHARLOTTE GUEST. 3 vols. royal 8vo. *facsimiles of MSS. and Vignettes, half morocco, uncut*, £4. 4*s* 1838-49

Lady Charlotte Guest's Mabinogion: LARGE PAPER, 3 vols. imperial 8vo. *facsimiles and woodcuts, brown morocco extra, gilt edges by Bedford*, £12. 12*s* 1838-49

This valuable work has hitherto been extremely rare; a few copies have been discovered in Mr. Rees' stock, hence the reduction in price. Lovers of Celtic Literature should hasten to secure it, as the stock is nearly sold, and the price will soon return to the late high figure.

"I hold every literature to be valuable, which springs from the heart of a people, and is connected with their warmest feelings; and I am inclined to believe that there must be some particular charm in that literature, which has found such grace in ladies' eyes, as to attract those of one (Lady Charlotte Guest) who is surrounded by so many other objects to court her attention, and to spend a part of their lustre, in tracing the characters of half-faded manuscripts, in order to reproduce them for our instruction and amusement, in the most elegant form; and I may surely venture to say, that if the Elzevirs, and Bodonis, and Didots must hide their diminished heads before our Llandovery Printer, we may challenge a comparison with all the learned ladies who have adorned the literature of Europe, for her whose works his labours have contributed to embellish."—*Dr. Thirlwall, Bishop of St. David's.*

"I cannot quote the Mabinogion, without expressing a grateful sense of the obligations Lady Charlotte Guest has conferred upon all lovers of our early literature, in her invaluable edition and translation of that interesting collection of British Romances."—*Sir E. Bulwer Lytton.*

"Three circumstances conspire to render Lady Charlotte Guest's publication of The Mabi-

THE PUBLICATIONS OF WILLIAM REES OF LLANDOVERY—*continued.*

nogion one of the most extraordinary productions of the day. 1st. The intrinsic merit of the Tales themselves, whether considered with reference to the light thrown by them on the manners, habits, and mythologies of the ancient Welsh, or as mere literary compositions—in which latter respect they may assuredly take rank with the best of their class in any country. 2nd. From the fact of an English Lady, born to rank, and nurtured in all the refinements and accomplishments of her age, devoting herself to, and successfully achieving a task which Celtic scholars, learned in antiquities, and imbued with all the nationality and enthusiasm for which they have ever been proverbial, had, for generations, shrunk from in despair—namely, the translation and illustration of these strange and mysterious fictions; and, thirdly, the circumstance of the printing press of a hitherto obscure Welsh town, 200 miles from London, being able to produce a work, which, for typographical elegance, may challenge comparison with the very choicest specimens of metropolitan art."—*The Cheltenham Looker-On.*

Schulz, the influence of Welsh Tradition upon the Literature of Germany, France, and Scandinavia, which obtained the Prize of Eighty Guineas at the Abergavenny Eisteddvod, 1840: translated from the German of Albert Schulz, Author of the Life of Wolfram von Eschenbach, etc. By Mrs. Berrington, 8vo. (sells 6*s*), *cloth*, 4*s* 6*d* 1841

"Albert Schulz has undertaken in this Essay to explain the circumstances which rendered the cycle of the Romances of the Round Table so popular throughout Europe, that they may be said to have become naturalized in almost every part of Christendom. He has conducted the investigation with great zeal and ability. This work is highly creditable to the translator."—*Athenæum.*

"A Work like the present, coming as it does, from a learned foreigner, ought to remove some of the sneering doubts, which so many affect to entertain as to the real merits of the ancient literature of Wales."—*Archæologia Cambrensis.*

Williams (Robert) Lexicon Cornu-Britannicum: Dictionary of the Ancient Celtic Language of Cornwall, in which the words are elucidated by copious Examples from Cornish Works, with translations, and the Synonyms in Welsh, Armoric, Irish, Gaelic, and Manx, 3 parts in 1 vol. 4to. 400 *pp. rare*, £2. 10*s* *Llandovery*, 1862-65

——— the same, parts II and III, 4to. containing General Title, Preface and pp. 145—400, *completing the work*, *sd.* 25*s* 1862

Rembrandt's Etchings: L'ŒUVRE COMPLET DE REMBRANDT, décrit et commenté par CHARLES BLANC; Catalogue raisonné de toutes les eaux-fortes du Maitre et de ses Peintures, 2 vols. in 1, 8vo. *portrait and* 40 *etchings*, *hf. morocco*, *gilt tops*, £2. 2*s* *Paris* (1861)

The best "Catalogue raisonné" of Rembrandt's Works, with exact details respecting the various states of the ETCHINGS, and the price they fetched at sales.

Rietstap, Armorial general: A complete List of all the great European Families, with an indication of their Coats of Arms—to be issued in 27 parts, large 8vo. at 3*s* each *Gouda*, 1883-87

The first edition gave the description of 46,000 Coats of Arms, the second edition will exceed 100,000. Parts 1-17 are out

Romancero del Cid. Romancero é Historia general del muy valeroso caballero el Cid Ruy Diaz de Vibar, en lenguage antiguo recopilado por JUAN DE ESCOBAR, edicion completa añadida con una version Castellana de la Vida del Cid por el historiador Aleman, Müller, 12mo. *frontispiece*, *pp. xii and* 368, FINE PAPER, *half morocco*, *top edge gilt*, 10*s* *Francoforto*, 1828

These famous Ballads are so excessively rare in any of the old editions that one is glad to meet with a good reprint like the above, which is besides most complete. The Romancero of the Cid is a combination of the Ballads in which the hero's life used to be told or sung amongst the people of Spain; and is thus a far more national, valuable, and poetical series of pictures than the old Poema del Cid can claim to be; it contains the perfect poetic life of a hero, who, whatever he may have been in reality, is one of the most noble and attractive figures in all legendary history.

History of Painting in Italy.

Rosini (Giovanni) Storia della Pittura Italiana

esposta coi monumenti, **Original Edition**, 7 vols. 8vo. *with* 367 *outline engravings*, and 5 Atlases, in royal folio, *comprising* 254 *large elaborate plates of the Masterpieces of Italian Painters*, bound in 2 vols. folio, and 7 vols. 8vo. (pub. £31. 10*s*), *hf. bd. morocco, gilt tops, uncut, a superb work*, £12. 12*s* *Pisa*, 1839-54

——— the same, the 5 royal folio Atlases separately, *unbound*, £5. 1839-54

I have also for sale the 254 large coppers with the printed titles and list of contents and copyright, price £105.

The large coppers have only been worked for the small first edition, and are therefore in excellent condition, for reproduction in some illustrated paper.

Rosini, Storia della Pittura Italiana, Second Edition,

with all the 8vo. plates of the first edition, and the 254 large Plates reduced to the same 8vo. size—in all 485 fine outline engravings (pub. £10.), 7 vols. 8vo. *Bodoni boards*, 30*s* *Pisa*, 1848-54

This edition contains all the octavo-sized plates of the folio edition, and the folio plates reduced to the 8vo. size; the whole forming thus one uniform guide to the knowledge of all the celebrated Paintings executed by the Painters of Italy of all times and all Schools.

Division of this Second Edition.

Epoca I. Tomo I, p. 1-242 and 36 plates—Tomo II, p. 1-208 and 54 plates ——**Epoca Seconda.** Tomo III, p. 1-220 and 83 plates—Tomo IV, p. 1-280 and 98 plates—**Epoca Terza.** Tomo V, p. 1-294 and 102 plates—**Epoca Quarto.** Tomo VI, p. 1-234 and 75 plates—Tomo VII, Un Supplemento, p. 1-196 and 37 plates and the Index, p. I-LXIV.

Whoever desires to make a study of Italian Painting must have Rosini's great work as a "Handbook."

The outline engravings are executed with delicacy and spirit; they truly place the original Picture before the mind's eye. Any one who has visited the Art Galleries of Europe or intends to see them, will find Rosini's History a most precious acquisition.

Royal Academy of Arts, Exhibition Catalogues

FROM THE FIRST EXHIBITION IN 1769 TO THE ONE HUNDRED AND NINTH IN 1877, 4to. *the first* 87 *Catalogues interleaved with writing paper, and bound in* 12 vols. *calf extra, gilt edges, and the others in parts*, £55. 1769-1877

The early Catalogues of the Royal Academy are *extremely rare*, and very few complete sets are in existence. The present was formed with great care by the late Mr. E. Basil Jupp, and is probably unequalled in its condition.

Royal Society of London :

PHILOSOPHICAL TRANSACTIONS of the Royal Society of London, from their commencement in 1665 to 1800, abridged, with notes and biographic illustrations by Charles Hutton, George Shaw, and Richard Pearson, with Index, 18 vols. 4to. *hf. calf*, £1. 16*s* 1809

This scientific condensation of the Philosophical Transactions is a valuable adjunct to the original series, as it not only contains the republication of some rare tracts omitted therein, but also many biographical memoirs of deceased members of the Royal Society, as well as criticisms.

PHILOSOPHICAL TRANSACTIONS, from 1834 to 1852, 19 vols. royal 4to. *calf neat*, a bargain, £10. 10*s* 1830-53

PROCEEDINGS of the ROYAL SOCIETY of LONDON, complete from the beginning in 1830 to Nov. 1883, Vols. I-XXXV and XXXVI, parts 1 and 2, 8vo. *plates*, £15. 1830-83

Russian Dialogues and Grammar:

PAUCKER (A.) Manual of Russian Conversation, 12mo. *sd.* 2*s* 6*d* 1863

It contains the Alphabet, words and phrases frequently used, *in Russian and Roman characters*, Use of Verbs, Dialogues, Grammar, Table of Coins, Techical Terms, etc.

Roxburghe Club Publications:

All are in 4to. half morocco.

These are genuine Club publications; not printed for sale. Of most of the volumes only 30 copies were printed; of none more than 100 copies.

1. VIRGILES AENAEIS, Certain bokes of, turned into English meter by Henry, Earle of Surrey (1557), gothic letter, £5. *William Bolland*, 1814
2. NEWES from Scotland declaring the damnable Life of Doctor Fian, a notable Sorcerer, *woodcuts*, 36 *copies printed*, £2. 10*s* *G. H. Freeling*, 1816
3. HAGTHORPE Revived, or select specimens of a forgotten Poet, *printed on india paper, woodcuts*, £5. *Sir S. E. Brydges, Lee Priory, Kent*, 1817
4. LIVRE du Faulcon, black letter, £9. *R. Lang*, 1817
5. COCK Lorell's Boat, black letter, £10. *Rev. H. Drury*, 1817
6. BANCROFT (T.) Glutton's Feaver, £5. *J. D. Phelps*, 1817
7. MUNDUS et Infans, an Interlude *Viscount Althorp*, 1817
8. CONSTABLE (H.) Diana, £5. *E. Littledale*, 1818
9. SOLEMNITIES and Triumphes at the Spousells and Marriage of the Ladye Marye to the Prynce of Castile, £5. *John Dent*, 1818
10. SCOLOKER (A.) Daiphantus, £5. *R. Wilbraham*, 1818
11. CHESTER Mysteries. De Deluvio Noe. De Occisione Innocentium, *front. and initial letters, the Arms in gold and colours, presentation copy from the editor, James Heywood Markland, to the Rev. Philip Bliss, with* NUMEROUS MS. ADDITIONS *of the editor*, £10. *J. H. Markland*, 1818
    Fifty copies printed.
12. CHORLE and the Birde. The Hors, the Shepe, and the Ghoos (*with* "Ordre of ye Tostes" *added*), 2 vols. £5. 5*s* *Sir M. M. Sykes*, 1818-1822
13. NEW Notborune Mayd and Boke of Mayd Emlyn, £7. *G. Isted*, 1820
14. TWO INTERLUDES: Jack Jugler and Thersytes, £3. 3*s* *John Haslewood, Lee Priory, Kent*, 1820
15. RAVENSCROFT (T.) Selections from his Works with Music, *very scarce*, £9. *Duke of Marlborough*, 1822
16. JUDICIUM, a Pageant, extracted from the Towneley MS. of Ancient Mysteries, edited by Francis Douce, 50 *copies printed*, £2. 2*s* *E. P. Towneley*, 1822
17. INFORMACON for Pylgrymes unto The Holy Londe, gothic letter, *very rare*, £12. *George Henry Freeling*, 1824
18. CUCK-QUEANES (the) and Cuckolds Errants, or the bearing down the Inne, a Comædye. The Faery Pastorall or Forrest of Elues by W—— P——, Esq., *very rare*, £12. 12*s* *John Arthur Lloyd*, 1826
19. THE Garden Plot, Inscribed to Q. Elizabeth, by H. Goldingham and Reprint of his Masque, perform before the Queen at Norwich, August 21st, 1578, black letter, *front. very rare*, £11. *Francis Wrangham*, 1825
20. HAVELOK THE DANE, the Ancient English Romance, accompanied by the French Text, with introduction, notes, and Glossary by Sir Frederick Madden, £3. *Printed for the Club*, 1828
21. HAVELOK THE DANE. Another copy, *full of valuable MS. notes and additions by the editor, Sir Frederick Madden*, £8. 10*s* 1828
22. WILLIAM AND THE WERWOLF, the Ancient English Romance of, edited from an unique copy in King's College Library, Cambridge, with Introduction and Glossary, by Sir F. Madden, black letter, *facsimile of MS.*, £3. 10*s* *Earl Cawdor*, 1832
23. LITTLE Book of Ballads, 8vo. *very rare*, £10. *Newport*, 1836
    Thirty-six printed. Presented by E. V. Utterson.
24. SIDNEIANA, being a collection of Fragments relative to Sir P. Sidney, etc. *wants general title*, £2. 10*s* 1837
    Only 44 copies printed.
25. GESTA Romanorum, the Old English Versions of the, with introduction and notes by Sir F. Madden, £6. 6*s* 1838
26. THE Owl and the Nightingale, a poem of the 12th century, with introduction and glossary by Joseph Stevenson, £5. 15*s* *Sir Stephen Richard Glynne*, 1838
27. ILLUSTRATIONS of Ancient State and Chivalry, *plates on India paper of Tournaments, very scarce*, £10. 10*s* *Benjamin Barnard*, 1840
28. BLACK PRINCE (the) an Historical Poem, written in French by Chandos Herald, with a translation and notes by the Rev. H. O. Coxe, £2. 1842
29. DECLINE of the last Stuarts, edited by Earl Stanhope, 15*s* 1843
30. HOUSEHOLD BOOKS of John (Howard) Duke of Norfolk and Thomas (Howard) Earl of Surrey, 1841-90, edited by PAYNE COLLIER, £5. 10*s* 1844
    Printed from MSS. formerly in the possession of the Duke who was killed at Bosworth.
31. THREE COLLECTIONS of English Poetry of the latter part of the Sixteenth Century, edited by Sir H. Ellis, black letter, £2. 10*s* 1845
32. HISTORICAL PAPERS, part 1, edited by P. Bliss and B. Bandinel, 15*s* 1846
33. CORRESPONDENCE of Sir Henry Unton, Ambassador to Henry IV in 1591 and 1592, edited by the Rev. J. Stevenson, £1. 8*s* 1847
34. CRONIQUE D'ESCOCE, LA VRAIE, pretensions des Anglois à la Couronne de France. Diplome de Jacques VI, Roi de la Grande Bretagne. Drawn from the Burgundian. Library, by Major R. Anstruther, 30*s* 1847
35. SHERLEY BROTHERS; Memoir of Sir Thomas, Sir Anthony, and Sir Robert Sherley, 28*s* *E. P. Shirley, Chiswick*, 1848
36. THE ALLITERATIVE Romance of Alexander, edited by the Rev. J. Stevenson, £2. 10*s* 1849

ROXBURGHE CLUB PUBLICATIONS—*continued.*

37. LETTERS and Dispatches from Sir H. Wotton to James I and his Ministers, 1617-20, £1. 5*s* 1850

38. FIVE Old Plays, from copies either unique or of great rarity, by J. PAYNE COLLIER, £5. 15*s* 1851

39. SOWDONE of Babylone and FERUMBRAS his Sone, a Romance, *presented by the Duke of Buccleuch and Queensberry*, £1. 10*s* 1854

40. THE AYENBITE of INWYT, written in the dialect of the County of Kent, by Dan MICHEL, of Northgate, in the year 1340, now first printed from the autograph MS. in the British Museum, edited with a Glossary by Rev. JOS. STEVENSON, 25*s* 1855

41. JOHANNIS de Garlandia de Triumphis Ecclesiæ Libri Octo. A poem of the 13th century, edited by Th. Wright, £2. 2*s* 1856

42. DRAYTON (Michael) Poems, edited by J. P. Collier, £3. 3*s* 1856

43. KING EDWARD THE SIXTH'S Literary Remains, edited from his autograph MSS. with historical notes and biographical memoir, by J. G. NICHOLS, 2 vols. £4. 10*s* 1857

44. WEY (W.) Itineraries to Jerusalem, 1458 and 1462, and to St. James of Compostella, 1456, *with the large* MAP *of all the Holy Places in Palestine, measuring 7 ft. by 17 in. coloured in facsimile of the Original, mounted on linen*, 2 vols. 30*s* 1857-67

45. BOKE OF NOBLESSE (The) addressed to King Edward IV on his invasion of France, 1475, with introduction by John Gough Nichols *Lord Delamere*, 1860

46. SONGS and Ballads chiefly of the reign of Philip and Mary, edited by T. Wright, £2. 5*s* 1860

47. PARTONOPE OF BLOIS. The old English Version of the Romance of Parthenopex, Count of Blois (in Verse), edited, for the first time, by the Rev. W. E. Buckley, £2. 1862

48. ROBERT OF BRUNNÉS Handlyng Synne (written A.D. 1303) with the French Treatise on which it was founded, Le Manuel des Pechiez of William of Waddington, edited by FURNIVALL, *and now first printed*, £2. 10*s* 1862

49. BURTON. Philosophaster, Comoedia (Accedit) Poemata, auctore R. Bvrtono, *with cuts, exquisitely printed on fine hand-made paper*, 35*s* *Hertford, S. Austin*, 1862
Presented by W. E. Buckley.

50. MAP (Gautier or Walter) La Quest de Saint Grael in French Prose, edited by FURNIVALL, £2. 2*s* 1864

51. GENERIDES (Syr) a Royal Historie, edited by FURNIVALL, *printed on hand-made paper*, £2. *Hertford*, 1865

52. POULET (Sir Amias) Copy-Book of Letters written during his Embassy to France (A.D. 1577), edited by O. OGLE, 35*s* 1866

53. BOKES of Nurture, by J. Russell and H. Rhodes, and Boke of Kervynge, edited (with notes) by F. J. Furnivall, 30*s* 1867

54. HERD. Historia quatuor Regum Angliæ heroico carmine conclusa authore Jo. Herdo, ed. Th. Purnell, 36*s* 1868

55. PILGRIMAGE of the Lyf of Manhode from the French of Guillaume de Deguileville, edited (with notes and a glossary) by W. A. Wright, 35*s* 1869

56. SEYNT GRAAL OR THE SANK RYAL: the History of the Holy Graal, partly in English Verse, by Henry Lonelich, Skynner (Temp. Henry VI, 1422-1461), and wholly in French Prose, by Sires Robiers de Borron, about 1180-1200. Edited by FURNIVALL, with a prefatory Essay on the Saga of the Holy Graal by San Marte (A. Schulz), a Reprint of the Romanz de l'Estore dou Graal, a Note on the early Byrons and Robert de Burun by C. H. Pearson, a prefatory Essay on Arthur by Herbert COLERIDGE, and the Byrthe of Mordret, 2 vols. £3. 5*s* 1861-63

57. HOOKE (Col.) Correspondence, 2 vols. 36*s* 1870

58. PARTONOPE OF BLOIS, a fragment of, from a MS. at Vale Royal in the possession of Lord Delamere, *with facsimile*, 10*s* 1873

59. FLORIANT AND FLORETE, a metrical Romance of the 14th cent. from a unique MS. by Francique-Michel (with preface and notes), *coloured facsimile of the original*, £4. 10*s* *Marquess of Lothian*, 1873

60. PLASIDAS. THE HYSTORIE of the most noble Knyght PLASIDAS, and other rare pieces collected by Samuel Pepys, *chromo-lithographic front. and numerous coloured facsimiles of the original woodcuts*, 1873
"The volume is composed of the following pieces bound up together: The Hystorie of Plasidas (1566), by John Partridge; The Hystorie of Lady Pandavola (1566) by the same; The History of the Lady Lucres of Scene (Sienna) and of her lover Eurialus; The Northern Mother's Blessing; The Way to Thrift; Life and Death of Sir John Oldcastle (1601), by John Weever."

61. KERR (Sir Robert) CORRESPONDENCE of Sir Robert Kerr, first Earl of Ancram, and his son William, third Earl of Lothian (1616-67), 2 vols. 11 *fine portraits, also plates and numerous facsimiles of signatures*, £8. 8*s* *Marquess of Lothian*, 1875

62. HISTORY OF GRISILD the Second, a narrative in verse of the Divorce of Queen Katherine of Arragon, written by William Forrest, edited from the Author's MS. by the Rev. W. D. Macray, £2. 2*s*
J. B. Heath, 1875
With an appendix of specimens of Forrest's other works: History of Joseph, Metrical Psalms, Governance of Princes, Life of B V. Mary. Also notes and glossarial Index.

63. BARNFIELD (Richard) Complete Poems, with introduction and notes by A. B. Grosart, *front. and facsimiles of the original MS. and of the titles of original editions*, £3. 15*s* 1876

64. APOCALYPSE of S. John the Divine, edited from a MS. in the Bodleian Library (by the Rev. H. O. Coxe), 4to. *xxviii pp. of Preface, and 46 pages of coloured Facsimile*, £10. 10*s* 1876

ROXBURGHE CLUB PUBLICATIONS—*continued.*

65. APOCALYPSE of S. John the Divine. The same, PRINTED ON VELLUM, *in drop case*, £16. 1876

The original MS. is an interesting relic of English art at the end of the thirteenth or beginning of the fourteenth century. Of a book of this kind, a copy on vellum is of much greater interest than in most cases of such typographical luxury.

66. List of Members, Catalogue of Books; Rules, £2. 2*s* 1880

67. LAMPORT GARLAND (A) from the Library of Sir C E. Isham, comprising four unique works hitherto unknown, *plates of arms*, £4, 10*s* 1881

Containing: Emaricdulfe, by E. C. 1595; Celestial Elegies, by Thomas Rogers, 1598; Vertues Due, by T. P. Gentleman, 1603; Commemoration on Sir Christopher Hatton, by John Phillips, 1591.

68. EDWARDS (Thomas) Cephalus and Procris; (and) Narcissus, from the unique copy (with preface and notes), by the Rev. W. E. Buckley, £4. 4*s* 1882

Saint Grail, *in Welsh and English*:

SEINT GREAL (Y) being the Adventures of KING ARTHUR'S KNIGHTS of the Round Table in the Quest of the Holy Greal, *in Welsh*, originally written about the year 1200 (in Norman-French), with English translation and notes by the Rev. Robert Williams, 3 parts, 8vo. (Subscription price, 31*s* 6*d*), *cloth*, 15*s* 1874-76

The preface asserts that Walter Map composed the original of this famous Romance "in Norman-French." The Welsh text is unfortunately a translation executed apparently in the fourteenth century; and not a fragment of the legends embodied in the first Latin or French work on the Grail. Still, it is the oldest existing British form of the Arthur stories.

THE RE-ISSUE OF THE

Examples of the Architecture of Venice,

by JOHN RUSKIN, LL.D., etc. etc., selected and drawn to measurement from the edifices, *with the text and the fifteen plates as originally published, a list of which is appended:*

On atlas folio (about 24 inches by 18 inches), price £3. 3*s* 1887

——— the same, the SPECIAL ISSUE on INDIA PAPER, 15 *magnificent plates*, £6. 6*s* 1887

Only a few of the special copies on india paper at Six Guineas are unsubscribed for.

The original plates engraved by Messrs. LUPTON, REYNOLDS, ARMITAGE, and CUFF, are in good condition, having had comparatively few impressions taken from them. The lithographs are carefully reproduced.

The last copy sold by auction (Mr. Cheney's) sold for £52. 10s.

☞ I strongly recommend to my customers to secure an India Proof copy at £6. 6*s*, as copies in that state are sure to rise.

Uniform with the Current Edition of the "Seven Lamps of Architecture" (imperial 8vo.), *a New and Complete Edition of the*

Ruskin's Stones of Venice, in Three Vols. *with the fifty-three plates, and all the woodcuts and text as originally issued*, including Additions published in the Small Traveller's Edition, and with a new and exhaustive Index, by JOHN RUSKIN, LL.D, *Honorary Student of Christ Church, and Honorary Fellow of Corpus Christi College, Oxford.* Price for the three vols.: *cloth*, £4. 9*s* 1887

Scotland: BILLINGS (R. W.) Baronial and Ecclesiastical Antiquities of Scotland, *illustrated*, 4 vols. impl. 4to. 240 *plates*, INDIA PROOFS *and numerous woodcuts, cloth, clean copy*, £18. 18*s* *Lond.*, 1845-52

The illustrations for this work drawn by Billings, and engraved by Le Keux, Godfrey, and others, are of a high order of merit.

Scott (James Renat, F.S.A.) Memorials of the Family of SCOTT, of SCOT'S HALL, in the County of KENT, with an Appendix of Illustrative Documents, impl. 4to. 85 *woodcuts and engravings of Portraits, Brasses, Coats of Arms, Churches, Archæological Monuments, etc. and many tables of Pedigrees, pp. x*, 266 *and lxxxii, cloth extra, with the family-arms on side* (subscription price, £3. 3*s*), *cloth*, 20*s* 1876

Shakspeare Quarto Facsimiles, executed

under the superintendence of F. J. FURNIVALL, Esq., M.A., Camb., founder and director of the New Shakspeare Society, by Messrs. W. GRIGGS, and C. PRAETORIUS, 43 vols. small 4to. *hf. Roxburghe*, £12. 18*s* 1881-88

Price to Subscribers for the set is 6*s* per volume, which must be pre-paid. A considerable stock of Vols. 1-8 were destroyed by the fire of Mr. Griggs's Printing Office. Separate volumes are sold at 10*s* 6*d* each.

Every genuine student of Shakspere has always desired to own those Quartos of his Master's Plays and Poems which are the necessary foundations of the Text of so many of his greatest productions in the first three periods of his work. Not only in importance next to the FIRST FOLIO, but even above it, for some Plays, and for all the Poems, stand the first or second QUARTOS, from which, or completed copies of which, certain Plays in that Folio were printed; and every true and faithful worker at Shakspere's text *must* want to have in his own hand, under his own eye, and as his own, trustworthy facsimiles of these truest representations of the poet's own manuscript. Till now this has been practically impossible. Mr. Ashbee's hand-traced facsimiles, issued by Mr. Halliwell at five guineas each, could be afforded by only some thirty subscribers. But what then cost *five guineas*, without any information as to the Quartos purchased, will now be buyable, in a new form, for *six shillings*, with the addition of acritical Introducton to the text by a competent Shakspere scholar. It s hoped that all students and lovers of our great poet will at once come forward to support this new scheme, and render its success certain and speedy.

The New Shakspere Society at first intended to reprint the best Shakspere Quartos, but has now given up its scheme in favour of its founder Mr. FURNIVALL, who has undertaken to superintend the issue of a series of photo-lithographic Facsimiles of all the most important Shakspere Quartos, to be executed by Mr. W. GRIGGS, of Elm House, Hanover Street, Peckham, whose long experience as working photo-lithographer to the India Office, enables him to guarantee the entire faithfulness of his reproductions. The Duke of Devonshire, Mr. Alfred H. Huth, the Trustees of the British Museum, the Master and Senior Fellows of Trinity College, Cambridge, and the Curators of the Bodleian Library, Oxford, have most kindly allowed their book-treasures to be photographed.

LIST OF SHAKESPERE QUARTO FACSIMILES.

1. HAMLET. 1603. From the Duke of Devonshire's Copy. Forewords by Dr. Furnivall.
2. HAMLET. 1604. From the Duke of Devonshire's Copy. Forewords by Dr. Furnivall.
3. MIDSUMMER NIGHT'S DREAM. 1600. (Fisher.) Duke of Devonshire. Introduction by Rev. J. W. Ebsworth, M.A.
4. MIDSUMMER NIGHT'S DREAM. 1600. (Roberts.) Duke of Devonshire. Introduction by J. W. Ebsworth, M.A.
5. LOVE'S LABOUR LOST. 1598. (W. W. for C. Burby.) Duke of Devonshire. Forewords by Dr. Furnivall.
6. MERRY WIVES. 1602. (T. C. for Johnson.) Duke of Devonshire and Mr. A. H. Huth. Introduction by P. A. Daniel, Esq.
7. MERCHANT OF VENICE. 1600. (Roberts.) Duke of Devonshire. Forewords by Dr. Furnivall.
8. HENRY IV. 1ST PART. 1598. (P. S. for A. Wise.) Duke of Devonshire. Forewords by Herbert A. Evans, M.A.
9. HENRY IV. 2ND PART. 1600. (V. S. for A. Wise and Aspley.) Duke of Devonshire. Forewords by Herbert A. Evans, M.A.
10. PASSIONATE PILGRIM. 1599. Sir Charles Isham. Introduction by Prof. Dowden, LL.D.
11. RICHARD III. 1597. (Valentine Sims for A. Wise.) Duke of Devonshire. Introduction by P. A. Daniel, Esq.

SHAKESPEARE QUARTO FACSIMILES—*continued.*

12. VENUS AND ADONIS. 1593. (Richard Field.) Bodleian. Introduction by Arthur Symons, Esq.
13. TROILUS AND CRESSIDA. 1609. (G. Eld for Bonham and Waller.) Duke of Devonshire. Forewords by the Rev. H. P. Stokes, M.A.
14. MUCH ADOE ABOUT NOTHING, the quarto edition of 1600, with introduction by P. A. Daniel. 1886
15. TAMING OF A SHREW. 1594. Duke of Devonshire.
16. MERCHANT OF VENICE, the second (and better) Quarto, 1600, with forewords by F. J. Furnivall 1887
17. RICHARD II. 1597. Duke of Devonshire. Forewords by the Rev. W. A. Harrison, M.A.
18. RICHARD II. 1597. A. H. Huth, Esq.
19. RICHARD II. 1608. British Museum. Forewords by the Rev. W. A. Harrison, M.A.
20. The Life and Death of KING RICHARD THE SECOND, Qo. 5, 1634; with introductory notice by P. A. Daniel. 1887
21. PERICLES. 1609. Q1. British Museum. Forewords by P. Zillwood Round, B.A.
22. PERICLES. 1609. Q2. British Museum. Forewords by P. Zillwood Round, B.A. xii and 70 pp. 1886
23 & 24. THE WHOLE CONTENTION (for 2 and 3 *Henry VI.*) 1619. British Museum. Forewords by Dr. Furnivall, in 2 vols.
25. ROMEO AND JULIET. 1597. British Museum.
26. ROMEO AND JULIET. 1599. „ „
27. HENRY V. 1600. British Museum.
28. HENRY V. 1608. „ „
29. TITUS ANDRONICUS. 1600. Edinburgh University. Introduction (*printed*) by Arthur Symons, Esq.
30. SONNETS AND LOVER'S COMPLAINT. 1609. British Museum. Introduction (*printed*) by Thomas Tyler, M.A.
31. OTHELLO. 1622. British Museum. Forewords by Herbert A. Evans, M.A.
32. OTHELLO. 1630. British Museum. Forewords by Herbert A. Evans, M.A.
33. KING LEAR. 1608. Q1. (N. Butter, Pide Bull.) British Museum. Introduction by P. A. Daniel, Esq.
34. KING LEAR. 1608. Q2. (N. Butter.) British Museum. Introduction by P. A. Daniel, Esq.
35. LUCRECE. 1594. British Museum. Forewords by Dr. Furnivall.
36. ROMEO AND JULIET. Undated. „ „
37. CONTENTION. 1594. (for 2 *Henry VI.*) Bodleian.
38. TRUE TRAGEDY. 1595. (for 3 *Henry VI.*) Bodleian.
39. THE FAMOUS VICTORIES. 1598. (for *Henry V.*) Bodleian.
40. THE TROUBLESOME RAIGNE of KING JOHN, Part I. 1591. Trinity College, Cambridge.
41. THE TROUBLESOME RAIGNE OF KING JOHN, Part II. 1591.
42. RICHARD III. 1603. Q3.
43. RICHARD III. 1622. Q6.

Selected volumes are charged 10*s* 6*d* each.

"The Shakespeare Quarto Facsimiles. The admirable and inexpensive series of photographic reproductions of the early quarto editions of Shakespeare's Plays and Poems, executed by Messrs. Griggs and C. Praetorius, under the superintendence of Dr. F. J. Furnivall, will hereafter be issued by Mr. B. Quaritch, the well-known bookseller of 15 Piccadilly, London; and the work will now go on as rapidly as possible until completed. Already 34 Quartos have been photographed, 19 lithographed, 15 published, and others are in hand. The first fifteen Quartos, now ready, are the two *Hamlets*, 1603 and 1604, *Love's Labour's Lost*, 1598 (Burby). *The Merchant of Venice*, 1600 (Roberts). *The Rape of Lucrece*, 1594, all with Forewords by Dr. Furnivall; the two *Midsummer Night Dreams*, 1600 (Fisher and Roberts), with Introductions by the Rev. J. W. Ebsworth; the first and second Parts of *Henry IV*, with Forewords by Mr. Herbert A. Evans; *The Merry Wives*, *Richard III*, and the two *Lears*, 1608, all with Introductions by Mr. P. A. Daniel; *The Passionate Pilgrim*, 1599, with an Introduction by Prof. Dowden; *Venus and Adonis*, with an Introduction by Mr. Arthur Symons."

"The volumes, which are bound in the so-called 'Roxburghe' style (half calf with cloth

SHAKESPEARE QUARTO FACSIMILES—*continued.*

sides), are sold at 6*s* (about $1.50) each to subscribers who pay at once for the whole series The price for single volumes is 10*s* 6*d*, and full sets will be sold only at this rate after all the 38 numbers are out. As a large part of the edition of the first eight quartos was destroyed by fire, persons who wish to secure complete sets should send their subscriptions promptly to Mr. Quaritch, as above."

"Some of our readers may remember that Mr. Ashbee's facsimiles of the Quartos, issued by Mr. Halliwell-Phillipps, were sold at *five guineas* (about $25) each. The new facsimiles cost little more than one-twentieth as much, and are in no respect inferior, while they have the valuable addition of critical Introductions to the text by some of our best Shakespearian scholars."—W. J. ROLFE, A.M., in the *Literary World, Boston, Mass., February*, 6, 1886.

List of those Plays which Furnivall has and Halliwell has not, and *vice versâ* :—
They have 28 in common :

FURNIVALL.	HALLIWELL.
Midsr. N. Dream, 1600. Roberts, Q2.	1 Henry IV (later Qtos.) 1599, 1604-8-13.
Richard II, 1597, best Q*b*.	2 Henry IV, Q*a*, incomplete, 1600.
Pericles, 1609, Q2.	Henry V, Q2, 1602.
Othello, 1630	Richard II (later Qtos.), 1598, 1615.
Passionate Pilgrim, 1599.	Richard III, 1598, 1602-5-12.
	Hamlet, 1605, 1611.
Taming of the Shrew, 1594.	Pericles (later Qto.), 1611.
Contention, 1594.	Romeo and Juliet, 1609.
True Tragedy, 1595.	Merry Wives, 1619.
Whole Contention, 2 Parts, 1619.	Titus Andronicus, 1611.
Famous Victories, 1598.	Venus and Adonis, 1594.
Troublesome Raigne, 1591.	Extra vol. of Prefaces, etc.
43 vols. £12. 18*s*.	48 vols. £252, raised on completion to £315.

Shirley's (E. P.) Noble and Gentle Men

of England; small 4to. *third edition, with Coats of Arms, cloth*, 21*s*
Westminster, 1866

Comprising notes touching the Arms and descents of the ancient knightly and gentle Houses of England, arranged in their respective counties.

Schaeufelein's Wedding Dance: LA DANSE DES NOCES,

par Hans Scheufelein, reproduite par J. Schratt, avec une Notice Biographique, folio, 12 *large and admirably designed wood-engravings, each containing large full-length figures, cloth*, £1. *Paris*, 1865

Very few copies were produced of this highly interesting Wedding-Dance designed by the artist of the celebrated *Tewrdannck* of 1517. The original work appeared about 1530, probably at Nürnberg, since the costumes depicted are chiefly of that city. The male and female costume is represented with great spirit, and deserves the best attention of art students.

Sinker's (R.) Catalogue of the English Books printed before MDCI.

now in the Library of Trinity College, Cambridge, 8vo. *cloth*, 15*s*
Cambridge, 1885

Smith (John) Catalogue Raisonné of the Works

of the most eminent DUTCH, FLEMISH, AND FRENCH PAINTERS, with Biographical Notices of the Artists, and a copious description of their principal Pictures, also the price at which they have been sold, *complete*, with the Supplement, 9 vols. royal 8vo. *portraits, cloth*, £18. 1829-42

Vols. 2, 3, 6, 7, 8 are sold separately at £3. each; Vol. 9, the Supplement, x and 884 pp. for £7.
This celebrated work, by Mr. Smith, the eminent picture dealer, is indispensable to the collector of paintings.

Stephens's Old-Northern Runic Monuments

of Scandinavia and England, Vols. I-III, folio, *with many hundred Facsimiles and Illustrations, partly in gold, silver, bronze, and colours; Runic Alphabets, etc. sd.* £7. 10*s* 1866-78-84

The third volume completes this great historical collection.

Shaw's (Henry) Specimens of Tile Pavements,

royal 4to. 47 *plates of Examples from English Ecclesiastical Buildings of the 13th to the 15th centuries, cloth,* £2. 12*s* 6*d* 1858

For many years out of print; a few copies have just been recovered.

Shaw's Alphabets, Numerals, and Devices of

the Middle Ages; selected from the finest existing Specimens, 4to. *with* 48 *plates,* 26 *of them coloured* (pub. at £2. 2*s*), *cloth,* 30*s* 1845

——— the same, LARGE PAPER, impl. 4to. *the coloured plates very highly finished and heightened with gold* (pub. at £4. 4*s*), *hf. bd.* £2. 2*s*; *or red morocco extra, by Clarke and Bedford,* £5. 5*s* 1845

Shaw's Dresses and Decorations of the Middle

Ages, from the Seventh to the Seventeenth Centuries, with historical Introduction and descriptive Letter-press, 2 vols. impl. 8vo. 94 *very fine plates and numerous initial letters, containing curious and singular ornaments, beautifully* **coloured by hand,** *and with many woodcuts* (pub. £7. 7*s*), *hf. bd. red morocco, gt. ed.,* £3. 16*s* 1840-43

——— the same, 2 vols. impl. 4to. LARGE PAPER, *the impressions and the colouring executed with special care, and the colouring relieved with gold* (pub. £21), *hf. morocco,* £15. 1840-43

This splendid book of Mediæval Costume, one of the best works on the inner life and customs of our rude but splendour-loving ancestors, includes ecclesiastical costume, portraits of historical celebrities, allegorical representations, masques, tournaments, games, religious ceremonies, art-workmanship, weapons, jewels, etc. the dresses and surroundings of the persons depicted being represented in a gorgeous manner by plates beautifully drawn and coloured.

Shaw's Hand-Book of Mediæval Alphabets and

DEVICES; being a selection of 20 plates of Alphabets, and 17 plates of original specimens of Labels, Monograms, Heraldic Devices, &c. *not heretofore figured; in all* 37 *plates,* **printed in colours,** impl. 8vo. (pub. at 15*s*), *extra cloth,* 7*s* 6*d* 1856

This popular volume, which is quite essential to artists, differs considerably from the preceding one.

Shaw's Handbook of the Art of Illumination

as practised during the Middle Ages, folio, LARGE PAPER, 16 *large separate plates of Miniatures, with Initial Letters and Ornaments, all executed in facsimile after the designs of illuminated MSS. in the very finest style of wood-engraving* (pub. at £5. 5*s*), *hf. morocco, gilt top, uncut,* £4. 4*s* 1866

The taste with which the examples that adorn this beautiful book were selected, is quite equalled by the rare knowledge displayed in the accompanying text, as well as by the execution of the illustrations, which may be looked upon as the very perfection of the Art of Wood-Engraving. Such beauty and delicacy of workmanship have never before been seen; and the result is perhaps superior to that of the best engravings upon metal, the effect even of colour being produced by it. This is an important matter in a work on the Art of Illumination.

Shaw's Encyclopædia of Ornament; Select Examples

from the purest and best specimens of all kinds and of all ages, 4to. *with* 59 *copper-plate engravings* 1842

——— the same, LARGE PAPER, impl. 4to. **all the plates coloured,** *morocco back,* £4. 4*s* 1842

SHAW—*continued.*

Shaw's Decorative Arts of the Middle Ages, exhibiting on 41 plates and numerous beautiful woodcuts choice Specimens of the various kinds of Ancient Enamel, Metal Work, Wood Carvings, Paintings on Stained Glass, Venetian Glass, Initial Glass, Initial Illuminations, Embroidery, Fictile Ware, Bookbinding, etc.; also elegant Initial Letters to the various descriptions, imperial 8vo. *some of the plates in gold and colours, half morocco, uncut,* £3. 3*s*, or, *morocco, gilt edges,* £4. 4*s* 1851

——— the same, LARGE PAPER, *the plates coloured in a superior manner, cloth,* £4. 4*s* 1851

——— the same, LARGE PAPER, impl. 4to. **with the whole of the plates (including the engraved capitals) coloured in the highest style,** *cloth, uncut,* £8. 8*s* 1851

Shaw's Illustrations of Domestic Architecture in England, during the Reign of Queen Elizabeth, as exemplified in the Residence of John Danby PALMER, Esq., *Great Yarmouth,* impl. 4to. *with 43 plates of Architectural Ornament, and Portrait Privately printed,* 1838

——— the same, INDIA PROOFS (only 25 printed), *morocco back, uncut,* £4. 4*s*

Shaw's Illuminated Ornaments of the Middle AGES, from the Sixth to the Seventeenth Century. Selected from Missals, Manuscripts, and early printed books, 59 plates, with descriptions by SIR FREDERICK MADDEN, keeper of the MSS. in the British Museum, impl. 4to. 1833

——— the same, LARGE PAPER, THE 60 PLATES HIGHLY FINISHED WITH OPAQUE COLOURS, AND HEIGHTENED WITH GOLD IN EXACT IMITATION OF THE ORIGINAL MSS. impl. 4to. (pub. at £10. 10*s*), *half morocco,* £6. 6*s*

*** The Large Paper "Illuminated Ornaments," and the Large Paper "Dresses and Decorations," are the grandest books which Mr. Shaw ever produced.

Shaw's Ornamental Metal Work, 4to. *a Series of* 50 *copper-plates, several coloured* (pub. at £2. 2*s*), *morocco back, uncut,* 15*s* 1836

Shaw's Details of Elizabethan Architecture; with descriptive letter-press by T. MOULE, Esq. 4to. 60 *copper-plate engravings* (pub. at £3. 3*s*) 1839

——— the same, LARGE PAPER, imperial 4to. INDIA PROOFS, **several of the plates coloured,** *red morocco extra, by Bedford,* £10. 10*s* 1839

Shaw and Bridgens' Designs for Furniture, with Candelabra and Interior Decoration, royal 4to. 60 *plates* (pub. at £3. 3*s*) 1838

——— the same, LARGE PAPER, impl. 4to. **the plates coloured** (pub. at £6. 6*s*), *half bound, uncut,* £2. 2*s* 1838

Shaw's Specimens of Ancient Furniture, drawn from existing authorities, with descriptions by Sir SAMUEL RUSH MEYRICK, 4to. *with 74 copper-plate engravings* (pub. at £3. 3*s*), *morocco back, uncut,* £1. 1*s* 1836

——— the same, LARGE PAPER, imperial 4to. **with all the plates, extra finished in colours** (pub. at £10. 10*s*), *morocco back, uncut,* £4. 4*s*; *or red morocco extra,* £6. 6*s* 1836

——— the same, LARGE PAPER, impl. 4to. INDIA PROOFS, *hf. bd.* £5. 5*s* 1836

On Sale, a few Copies of the PRIVATELY PRINTED FIRST EDITION *of*
PERCY BYSSHE SHELLEY'S

Notes on Sculptures in Rome and Florence;

together with a Lucianic Fragment and a Criticism of Peacock's Poem, Rhododaphne. Edited by Harry Buxton Forman, 8vo. *viii and* 61 *pp., cloth,* 8*s* 6*d* *London,* 1879

Fifty copies printed.

——— the same, 8vo., *printed on Whatman's paper, boards,* 10*s* 6*d* 1879

Twenty-five copies printed.

These Notes, together with Shelley's Criticism of Peacock's RHODODAPHNE, and a Lucianic fragment, were first printed under the editorship of Mr. BUXTON FORMAN, in 1879, before being included in his Library Edition of "Shelley's Prose Works." The work is in 8vo. and ranges with the bulk of the first editions of Shelley's writings, the series of which is incomplete without this book forming No. 83 in Forman's Bibliography, entitled THE SHELLEY LIBRARY. In that book (p. 127) it is recorded that some "phrases which were omitted from the Notes as published, are to be found in the privately printed volume." These somewhat free "phrases" were, of course, never intended for publication.

Mr. QUARITCH has obtained the few remaining copies of this highly interesting volume. Only immediate applications will secure a copy.

A few Copies remain of

The Daemon of the World, by PERCY BYSSHE SHELLEY;

the first part as published in 1816 with Alastor; the second part deciphered and now first printed from his own Manuscript revision and interpolations in the newly-discovered copy of Queen Mab, square 16mo. *vellum,* 12*s* *London, privately printed by H. Buxton Forman,* 1876

This private issue of "The Daemon of the World" consists of 50 copies only.

The Pedigree of Percy Bysshe Shelley;

Now first given from the records of the College of Arms, 4to. *engraved portrait,* 19 *pp. with Coats of Arms and very large folded Pedigree, sd.* 12*s* *London, printed for private distribution,* 1880

This private issue of the Shelley Pedigree is limited to 100 copies, fifty for England, and fifty for America (in Scribner's hands).

The Pedigree, arranged in 8 pp., is also sold separately for 2*s* 6*d*.

Silvestre's Universal Paleography; or a Collection

of Facsimiles of the Writings of every Age; taken from the most authentic Manuscripts existing in the Libraries of France, Italy, Germany and England, containing UPWARDS OF 300 LARGE AND MOST BEAUTIFULLY EXECUTED FACSIMILES, TAKEN FROM MISSALS AND OTHER MSS., RICHLY ILLUMINATED IN THE FINEST STYLE OF ART, new and improved edition, arranged under the direction of Sir FREDERICK MADDEN, Keeper of the MSS. in the British Museum, 2 vols. atlas folio, *elegantly half bound morocco extra, gilt edges,* £30. 1850

This is, perhaps, the finest book in the world, and the most interesting to the scholar and the man of taste. Three hundred facsimiles, of the choicest Manuscripts in Europe, need no other recommendation than to state the fact. The work cost nearly twenty thousand pounds in getting up, and the expense was chiefly defrayed by His Majesty the late Louis Philippe, who subscribed at the outset for sixty copies, at about £75. each.

——— THE HISTORICAL AND DESCRIPTIVE LETTERPRESS to the Preceding Work, by CHAMPOLLION FIGEAC and CHAMPOLLION, Jun. translated into English, with considerable additions and corrections, by Sir FREDERICK MADDEN, 2 vols. royal 8vo. *half morocco extra, gilt edges* (uniform with the folio work), £1. 10*s* 1850

These Descriptive Volumes, containing a great deal of general information on the subject of ancient manuscripts, may be studied independently of the work to which they are an accessory

Smith's (C. J.) Historical and Literary Curiosities;

containing Facsimiles of interesting Localities, Engravings of Old Houses, Birth-places, Portraits, Illuminated and Missal Ornaments, Antiquities, &c. 4to. with 100 plates, some illuminated (pub. at £4. 4*s*), *elegantly half bound olive morocco, uncut*, 25*s* 1847

A singularly amusing and interesting Repertory, of which the contents are too multifarious to describe. We will only note that the Autograph Letters are chiefly of a literary character, and include such important ones as Coverdale, Sir Christopher Wren, Sir Isaac Newton, Cowley, Pope, Addison, Gray, Milton, Prior, Smollett, Sterne, Locke, Burns, Steele, Hume, Dr. Johnson, Benjamin Franklin, William Penn, etc.

Smith's British and Roman Antiquities of

the North Wiltshire Downs, in a Hundred Square Miles round Abury. by the Rev. Alfred Charles Smith, M.A., *Rector of Yatesbury, Wilts*, 1 vol. atlas 4to. 248 pp. 17 *large maps and* 110 *woodcuts, extra cloth*, price £2. 2*s* 1885

This work, the materials of which have been accumulating for twenty-five years, is the result of innumerable rambles and rides over the Downs of North Wiltshire, and deals with one of the most important archæological districts in Europe.

It consists of a large quarto volume, containing an account of all the Barrows, Camps, Roads, Dykes, Enclosures, Cromlechs, Circles, and other British and Roman stone-and earth-works of a most primitive district, with references to and extracts from the best authorities as well as figures of many of the various urns, and other objects found in Barrows, Views of Cromlechs, Plans of Camps, &c. Bound up with this volume in sections, are maps on the scale of 6 ins. to a mile, comprising one hundred square miles round Abury, and including thirteen miles from East to West, and eight miles from North to South being the great plateau of the North Wiltshire Downs, on which all the antiquities are shown and may be readily found and referred to by means of letters and figures.

This is a reprint undertaken by the Wiltshire Archæological and Natural History Society, in consequence of more than one-third of the first edition, having been destroyed at the binders in the great fire in Paternoster Row, in 1883. The work can be obtained from

Bernard Quaritch,
15 Piccadilly, London, W.

South Kensington Museum:

Descriptive Catalogues of various collections of Works of Art in the South Kensington Museum, 9 vols. thick royal 8vo. large paper, *illustrated with chromolithographs, photographs, and woodcuts, hf. mor. cloth sides, uncut*

Only a very limited number of copies produced in this state; they are offered separately at the prices affixed.

Ivories, Ancient and Mediæval, by William Maskell, *numerous woodcuts and* 24 *fine photographs, printed on toned paper, with* 15 additional photographs, £6. 6*s* 1872

Maiolica, Hispano-Moresco, Persian, Damascus, and Rhodian Wares, by C. Drury Fortnum, *pp. cix and* 698, 12 coloured *plates, and numerous woodcuts*, £6. 6*s* 1873

Lace, by Mrs. Bury Palliser, 14 *plates*, £2. 2*s* 1873

Musical Instruments, by Carl Engel, with an Essay on the history of Musical Instruments, 6 *photographs and numerous woodcuts*, £3. 3*s* 1874

Furniture, Ancient and Modern, and Woodwork, described, with an Introduction by J. H. Pollen, *pp. ccli and* 414, *chromolithographic front.* 15 *photographs, besides woodcuts*, £4. 4*s* 1874

Bronzes. Descriptive Catalogue of Bronzes of European origin, by C. Drury Fortnum, 9 *etchings and* 15 *photographs*, £6. 6*s* 1876

Fictile Ivories, by J. O. Westwood, with an account of Continental Collections, 24 *photographs and woodcuts*, £6. 6*s* 1876

Gold and Silversmiths' Work, Ancient and Modern, by J. H. Pollen, *chromolithograph*, 14 *etchings and numerous woodcuts*, £6. 6*s* 1878

SOUTH KENSINGTON MUSEUM—*continued.*

Glass Vessels, by Alexander NESBITT, 9 *fine chromolithographs and woodcuts,* £6. 6*s* 1878

☞ The above is a complete set of these valuable Catalogues raisonnés with extra plates, only 25 copies of each were produced. No set has ever been offered for sale before.

Examples of Art Workmanship of various Ages and Countries, being Works illustrated with Photographs from negatives the property of the South Kensington Museum, sold separately as follows:—

Sculptured Ornament of the Monastery of BATALHA; roy. folio, 20 *large Photographs of the Capella Imperfeita of Emanuel, the Capella do Fundador, the Cloisters of Alfonso V, etc., by Thurston Thompson, with descriptive account,* (published at £3. 3*s*), *bds.* 15*s* 1868

Portico della Gloria of the CATHEDRAL OF SANTIAGO DE COMPOSTELLA IN SPAIN, showing especially the SCULPTURE of the PORTICO DE LA GLORIA, by MAESTRO MATEO (A.D. 1168 to 1175), roy. folio, 20 *Photographs by Thurston Thompson, with descriptive notice,* (published at £3. 3*s*), *bds.* 21*s* 1886

Italian Jewellery, as worn by the Peasants of ITALY; collected by Signor CASTELLANI, of Naples, and purchased from the Paris Universal Exhibition for the South Kensington Museum, atlas 4to. 12 *Photographs, eleven of Italian Jewellery arranged to the various provinces, one of Norwegian and Turkish Jewellery,* with descriptive notice, (published at £1. 11*s* 6*d*), *cloth,* 18*s* 1868

Henri Deux Ware (Faience d'Oiron), atlas 4to. 20 *Photographs of Tazzas, Ewers, Cups, "Biberons," Candlesticks, Salt Cellars, etc., in the South Kensington Museum, and the Collections of Sir Anthony Rothschild, Mr. Hollingworth Magniac, Mr. A. Fountaine, etc., with descriptions and a brief account of the manufacture of this remarkable ware, by Alfred C. King,* (published at £2. 2*s*), *cloth,* 30*s* 1868

Italian Sculpture of the Middle Ages, atlas 4to. 20 *Photographs of the works of Lorenzo Ghiberti, Jacopo della Quercia, Antonio Rossellino, Donatello, Luca della Robbia, and other Italian sculptors. from the originals in the South Kensington Museum,* with descriptions by J. C. ROBINSON, (published at £2. 2*s*), *cloth,* 21*s* 1869

Decorative Plate, chiefly Portuguese, German, and Italian, roy. folio, 20 *Photographs of Salvers and Ewers in various collections, English and foreign, with descriptive notice,* (published at £3. 3*s*), *cloth,* 30*s* 1869

College and Corporation Plate, roy. folio, 20 *Photographs of silver gilt Cups, Ewers, Vases, Hanaps, Goblets, Tankards, etc., from the Universities of Oxford and Cambridge, the Halls of the London Companies, the Corporation Plate of Cities, and private collections,* with descriptions by R. H. SODEN SMITH, (published at £2. 2*s*), *cloth,* 30*s* 1869

Musical Instruments of all Countries, folio, 20 *Photographs; one plate of Egyptian and Nubian Instruments; one of Caucasian and Persian; one of Turkish; one of Roumanian; eight of Italian; and eight of other European countries,* chiefly belonging to the South Kensington Museum, with descriptions by Carl ENGEL, *bds., scarce,* £2. 10*s* 1869

SOUTH KENSINGTON MUSEUM—*continued.*

Fans of all Countries, folio, 20 *Photographs of Spanish, French, German, Italian, and English Fans, showing the characteristic styles of the several countries, with an Introduction by* SAMUEL REDGRAVE, *cloth*, £3. 3*s* 1871

Designs for Silversmiths, impl. 8vo. 24 *Photographs of Oriental Designs for Vases, Ewers, Salvers, etc., selected from the Collection of Drawings in the Art Library, South Kensington, with descriptions*, (published at £2. 2*s*), *cloth*, 21*s* 1871

The author of these designs is unknown. They are excellently drawn and offer very suggestive aids to art workmen.

Decorative Furniture, French, atlas 4to. 20 *Photographs of Cabinets, Coffers, State Chairs, Tables, etc., in carved oak, walnut-wood, and ebony, with descriptions by J. H. Pollen*, (pub. at £2. 2*s*), *hf. bd.* £1. 8*s* 1871

Ancient and Mediæval Ivories, roy. 8vo. 24 *permanent photographs of the most important* CARVED IVORIES *in the South Kensington Museum, with descriptions by* WILLIAM MASKELL, (published at 15*s*), *hf. bd.*, 10*s* 1872

CONTENTS:

1. MIRROR CASE. *The Castle of Love.* Fourteenth century.
2. TRIPTYCH. *Subjects from the Gospels.* Fourteenth century.
3. DIPTYCH. *Subjects from the Passion.* Fourteenth century.
4. PLAQUE. *Leaf of a Roman Diptych.* Third century.
5. PANEL. *Our Lord and two Apostles.* Fourteenth century.
6. HEAD OF A PASTORAL STAFF. *With carved volute.* Fourteenth century.
7. BOX: MOORISH WORK. *With Moorish Inscription.* Tenth century.
8. PLAQUE. *The Martyrdom of St. Sebastian.* Fifteenth century.
9. BOOK COVER. *Scriptural subjects.* Ninth century.
10. TRIPTYCH. *The Virgin with Holy Infant.* Fourteenth century.
11. PLAQUE. *The Adoration of the Kings.* Eleventh century.
12. BOOK COVER. *The Adoration of the Three Kings.* Eleventh century.
13. FRONT OF A CASKET. *Scenes from mediæval romances.* Fourteenth century.
14. TRIPTYCH. *Subjects from the Gospels.* Thirteenth century.
15. PLAQUE. *Heads of our Lord and four Saints.* Thirteenth century.
16. STATUETTE. *Virgin and Child.* Fourteenth century.
17. PORTION OF A CRUCIFIX. *Christ on the Cross.* Fourteenth century.
18. MIRROR CASE. *A Tournament.* Fourteenth century.
19. DIPTYCH. *Subjects from the Gospels.* Fourteenth century.
20. THREE PANELS. *Subjects from the Passion.* Fourteenth century.
21. PLAQUE. *Leaf of a Consular Diptych.* Sixth century.
22. SHRINE. *Subjects from the Gospels.* Fourteenth century.
23. HEAD OF A TAU. *Of Walrus ivory.* Eleventh century.
24. STATUETTE. *Virgin and Child.* Fourteenth century.

Raphael Drawings at Chatsworth, royal folio, 20 *Autotype reproductions of the celebrated Raphael Drawings in the Collection of the Duke of Devonshire at Chatsworth, with descriptions by J. H. Pollen*, (published at £3. 3*s*), 30*s* 1872

The collection of Drawings by the Old Masters, at Chatsworth, is one of the most celebrated in England. The twenty by Raphael, here given, were chosen chiefly for their artistic merit. They make excellent copies for students of art.

Ancient Needlepoint and Pillow Lace, with notes on the history of Lace-Making, and descriptions of thirty examples, by ALAN S. COLE, folio, 20 *fine permanent photographs, cloth*, £4. 4*s* 1875

This volume includes upwards of thirty specimens selected as being the finest representative examples of the ANCIENT NEEDLEPOINT and PILLOW LACES which were shown at the International Exhibition of 1874.

The Permanent Photographs, of the size of the originals, show the details of the various fabrics in such an exact and distinct manner that the minutest stitches are visible. Possessors of Lace and students of the art of Lace-making thus have the most accurate means of making themselves familiar with the principal classes of Lace.

SOUTH KENSINGTON MUSEUM—*continued.*

Autotype Facsimiles of Drawings published under the sanction of the Science and Art Department:

HOLBEIN PORTRAITS AT WINDSOR. The Windsor Collection of Holbein Portraits of the Court of Henry VIII, reproduced in Autotype from EIGHTY of the Original Drawings in the Royal Library at Windsor, 2 vols. folio, 80 *facsimile portraits*, (published at £12. 12*s*), *hf. morocco gilt, cloth sides, uncut*, £6. 6*s* 1878

——— Portraits of the Court of Henry VIII, reproduced in Autotype from FORTY of the Original Drawings, folio, 40 *facsimile portraits*, (published at £6. 6*s*), *cloth*, £2. 10*s* 1877

These drawings are portraits of some of the chief personages of the Court of Henry VIII, and in many instances were doubtless studies for oil paintings. The portraits of Sir Thomas More and his father (No. 150), of Nicholas Poyntz (No. 111), and of Lady Butts (No. 115), in the National Portrait Exhibition of 1866, were evidently painted from these original sketches.

A biographical notice by EDMUND LODGE accompanies each known portrait.

Noticing this collection, Horace Walpole says, speaking of Holbein:—"At present an invaluable treasure of the works of this master is preserved in one of our palaces. Soon after the accession of the late king (George II), Queen Caroline found in a bureau at Kensington a noble collection of Holbein's original drawings for the portraits of some of the chief personages of the Court of Henry VIII. How they came there is quite unknown. After Holbein's death they had been sold into France, from whence they were bought and presented to Charles I by Monsieur de Liencourt. Charles changed them with William, Earl of Pembroke, for a St. George, by Raphael, now at Paris. Lord Pembroke gave them to the Earl of Arundel, and at the dispersion of that collection they may have been bought by or for the king. There are eighty-nine of them, a few of which are duplicates. A great part are exceedingly fine, and in one respect preferable to his finished pictures, as they are drawn in a bold and free manner; and though they have little more than the outlines, being drawn with chalk upon paper stained of a flesh-colour and scarce shaded at all, there is a strength and vivacity in them equal to the most perfect portraits. The heads of Sir Thomas More, Bishop Fisher, Sir Thomas Wyat, and Broke, Lord Cobham, are masterpieces."

WATTEAU DRAWINGS. Twenty-six Drawings by Antoine Watteau, reproduced from the original works, the property of Miss James, atlas 4to. 26 *facsimile plates*, (published at £3. 3*s*), *cloth*, £2. 2*s* 1878

The drawings made by ANTOINE WATTEAU, at the commencement of the eighteenth century, have long been celebrated for their elegance and grace. They are now extremely rare.

Spain. Archæological Works on:

CARDERERA (VALENTIN) ICONOGRAFIA ESPANOLA, coleccion de Retratos, Estatuas, Mausoléos, y demas Monumentos inéditos, de Reyes, Reinas, grandes Capitanes, escritores, y otros personages celebres de la nacion, desde el siglo XI hasta el XVII, copiados de los originales; con texto biografico y descriptivo *en Español y Frances*, 2 vols. roy. folio, 92 *fine plates taken from original Paintings and Sepulchral Monuments, nine of which are beautifully illuminated in gold and colours, hf. mor. gilt tops, uncut*, £7. 10*s* *Madrid*, 1855-64

——— the same, GRAND PAPIER VÉLIN, *half morocco, gilt tops, uncut*, £21. 1855-64

One of the most magnificent books on the Art-Monuments of Spain, and probably superior to any other in the accuracy and learning of its author. The series of illustrations was selected from works of art which were excellent by reason of their historical character or the beauty of their execution. Only 275 copies were printed, of which about 150 were absorbed by subscribers amongst the aristocracy of Spain. The book may therefore be regarded as virtually unpublished, and as likely before long, in consequence of its intrinsic worth and the short supply of copies, to become a costly rarity.

"His great work, the 'Iconografía Española,' published in 1853 and 1864, contains seventy-four 'portraits, statues, and mausoleums,' dating 'from the eleventh to the seventeenth centuries.' Not only the original drawings, but the text in Spanish and French, were his own work. Amongst the gems of this collection may be named the bas-reliefs of Charles V and his empress, attributed by Cean Bermudez to Pompey Leoni, and now in the Museum at Madrid; portraits of Philip II when young and in his old age; the unhappy Don Carlos, Don Juan de Austria, Philip's wives, and the famous 'one-eyed' Princess of Eboli. That of Hernan Cortés is exquisitely finished. He executed several copies of portraits after Goya, which have never been

SPAIN—*continued*

published, notably that of the famous Andalusian beauty 'La Duquesa de Alva.' The mantilla, maja jacket, short black lace dress, silk stockings, and high-heeled shoes indicate the provincial costume of the 'duchess of the period' to perfection. That of Maria Luisa, the less beautiful and austere wife of Charles III, indicates Goya's character. He seems never to have flattered his sitters, even when nature had been gracious to them. Maria Luisa de Borbon, Duchess of San Fernando, figures in an empire dress, with a head-gear of feathers; and albeit nature had forgotton to favour her, the wayward artist painted her as she lived, plain and dowdy."—*Athenæum*, April 10th, 1880.

MONUMENTOS ARQUITECTONICOS DE ESPAÑA, publicados a expensas del Estado bajo de la direccion de una Comision Especial creada por el Ministerio de Fomento. Parts I to LXXXIX, atlas folio, *with over* 200 *fine large plates, of which* 60 *are beautifully printed in* COLOURS, HEIGHTENED WITH GOLD, *vignettes on letterpress and capital letters in* COLOURS, *in parts*, £90.

Madrid, Imprenta y Calcografia Nacional, 1859-85

CONTENTS OF:

87. MADRID: Puerta y Escalera de la Hospital de la Latina, y Sepulcros de Francisco Ramirez y Beatriz Galindo, 2 *plates*, 1 *in colours*.
88. GUADALAYARA: Palacio Ducal del Infantado (*suite*); Palacio Arzobispal de Alcala de Henares, 2 *plates*, 1 *in colours*.
89. GRANADA: Palacio Arabe de la ALHAMBRA (*suite*), 2 *plates*, 1 *in gold and colours*.

N.B.—The Monographs hitherto incomplete are now being concluded: Titles and Indices to them being issued in the latter parts.

One of the grandest works ever published on the Architecture and the Architectural Decoration of any country. The Art-Treasures deposited in a building are also described and figured. The additional range of subject obtained by this means gives the publication an interest to all Art-Lovers, for whose convenience the text is written in both French and Spanish. Mr. Quaritch is the sole agent in England.

ESPANA SAGRADA: Theatro geografico-historico de la Iglesia de España, por el P. Henrique FLOREZ, Manuel RISCO, y otros, Vols. I-L, sq. 8vo. *plates, sd.* £12. 10*s* 1754-1862

A most important historical work, embracing a far wider range of research, than from the title it would seem to do. Florez is styled by Mr. Ford "the Dugdale Muratori, and Montfaucon of Spain."

"Une source abondante où se trouvent un grand nombre de documents exacts sur la géographie et l'histoire du Moyen-Age, beaucoup de diplômes jusqu' alors inedits, ainsi que des textes corrigés snr d'anciens MSS.—*Brunet.*

Spanish Grammar: KNAPP (W. J., Professor in Yale College), Grammar of the Modern Spanish Language, as now written and spoken in the Capital of Spain, post 8vo. 486 pp. *cloth*, 7*s* 6*d*

Boston, Ginn, Heath and Co. 1882

The best Spanish Grammar extant.

The end proposed is to set before the student, clearly and completely, the forms and usages of the present speech of the Castiles, and to fix them in the memory by a graded series of English-Spanish exercises. A few reading lessons are appended, with an appropriate vocabulary, for those who may not care to follow the Exercises.

Spanish Grammar: ALONSO'S Elementary Grammar and Guide to Conversation for the Use of Travellers in Spain, 12mo. 176 pp. *cloth*, 1*s* 6*d* 1867

"In publishing this 'Handy Book,' I have endeavoured, as far as it has been in my power, to attend exclusively to the necessities of the traveller who is ignorant of the language and customs of the country, and wishes to make himself understood in the easiest manner possible.'

A Standard Work of Reference for the Topographer, Herald and Genealogist.

Stothard (C. A.) The Monumental Effigies of Great Britain, royal folio, LARGE PAPER, *with the* 142 *plates, and the additional plate of the Royal Effigies at Fontevraud, beautifully coloured, magnificently bound in citron toned morocco, by Clarke and Bedford, gilt edges, with elaborate tooling on back, sides, and borders*, £42. *London*, 1817

On the frontispiece and margins of this splendid book are 105 shields of arms, richly illuminated in body colours by DOWSE.

Stothard's Monumental Effigies of Great BRITAIN, from William I to Henry VIII, selected from our Cathedrals and Churches. With Historical Descriptions, and Introduction, by JOHN KEMPE, F.S.A. A NEW EDITION, with a large body of additional notes, by JOHN HEWITT ; imperial 4to. containing 150 beautifully finished full-page Engravings and Nine Vignettes, all the plates tinted, and some **Illuminated in gold and colours** (pub. at £12. 12*s*), *half morocco*, £5. 5*s* 1876

——— the same, LARGE PAPER, royal folio, **with all the coats of Arms illuminated in gold and colours, and the plates very carefully finished in body-colours heightened with gold** *in the very finest style* (pub. at £15. 15*s*), *whole red morocco, gilt edges*, £12. 12*s* 1876

"The Publishers desire to point out that they have endeavoured to rended the present Edition of this important National Work in every way worthy of the name and fame of its original projector. The learned and exhaustive commentaries of Mr. John Hewitt, now first printed, have been introduced or supplement, and occasionally to supersede, the meagre and unfinished, and sometimes inaccurate, descriptions of the original Editor, and to bring the work up to the standard of the most modern information on the subject. The new and additional matter amounts in quantity to more than double the old text, which has also been carefully revised throughout, various irrevelancies having been eliminated, and some serious errors corrected.

"Some suppressed and rejected Plates are now first included, and a new and copious Index has been specially prepared to facilitate reference."—*Advertisement to this edition.*

"No English library should be without this unique and important publication. Charles Stothard is the model which every antiquarian artist must follow if he wishes to excel. His pencil was always guided by his mind, and we may safely assert that no one ever united equal accuracy and feeling."—*Quarterly Review.*

'It is only in the beautiful work on Monumental Effigies, by Stothard, that everything has been done which fidelity and taste could effect."—HENRY SHAW.

Gough's great work on Sepulchral Monuments, though of a high standard of excellence as regards its historical information, is, nevertheless, defective in a graphic sense. It was with the view of correcting the inaccuracies in drawing of Gough, that this work was undertaken by its gifted author, who was a true artist, and has here given proofs of his antiquarian skill.

Sussex (Duke of) Library; Pettigrew's Biblio- THECA SUSSEXIANA, a descriptive Catalogue, with historical and biographical notices of the MSS. and printed books in the library of the Duke of Sussex, 3 vols. impl. 8vo. *portrait and twenty-five plates of facsimiles* (pub. at £5. 5*s*), *bds.* £1. 12*s* 1827-39

Coloured facsimiles of some of the finest MSS. in this collection form the illustrations to Westwood's Palæographia Sacra Pictoria, 4to. for which see *post.*

This catalogue is valuable for the bibliography of Bibles, as they are very accurately catalogued: the collection was, however, especially rich in Biblical MSS. as it contained many of the finest examples extant in Greek, Hebrew, Latin, and Italian.

Strange's (Sir Robert) Engraved Works, a COLLECTION OF HISTORICAL PRINTS, engraved from Pictures by the most celebrated Painters of the Roman, Florentine, Lombard, Venetian, and other Schools, with descriptive remarks on the same, by SIR ROBERT STRANGE, atlas folio, *a Series of* 50 *beautiful engravings after the* OLD MASTERS, *brilliant* OLD *impressions, half russia with calf sides, from the library of the Duke of Bedford*, £80. (1750-90)

Only about eighty sets of these magnificent engravings were collected by Sir R. Strange for publication, as appears by the following extract from the preface :—

"To come, lastly to a consideration of the Impressions, not the least important in a collection of this kind, the whole publication consists but of about fourscore copies of choice and selected impressions of each print, forming so many volumes, which the Author had carefully preserved of all he had engraved, and which have, from length of time, acquired a peculiar beauty, mellowness, and brilliancy, that is easier seen than described."

The most famous works of the great masters are here represented, as Sir Robert Strange's taste caused him to select the finest examples, principally from the works of the Italian School. as may be seen by the following summary :—

Guido, 13 pictures ; Raphael, 4 ; Guercino, 4 ; Titian, 4 ; Correggio, 2 ; Salvator Rosa, 2 ; Carlo Maratti, 2 ; Pietro di Cortona, 2. The Flemish Painters are also represented in the magnificent portraits of Vandyke, 5 pictures, and examples of Wouvermans and Vanloo.

This is without question the grandest and most magnificent series of engravings ever produced in England. For their beauty in the department of line engraving, they have hitherto stood unrivalled, and will probably never be surpassed, if equalled.

COLLATION : text, pp. 1-19 ; plates numbered in letter-press, 1-50.

Strutt's Dresses and Habits of the English, from the establishment of the Saxons in Britain to the present time, with an historical and critical Inquiry into every branch of Costume, and a General Description of the Ancient Habits in use among Mankind, new and greatly improved Edition, with Critical and Explanatory Notes, by J. R. Planché, Esq., F.S.A., 2 vols. royal 4to. *with* 153 *engravings, taken from the most authentic sources, preserved in the British Museum, the Libraries of Oxford and Cambridge, the Archiepiscopal Library at Lambeth, &c. &c.*, **with the plates coloured,** *half bound morocco, uncut, top edges gilt*, £6. 6*s* 1842

Strutt's Regal and Ecclesiastical Antiquities OF ENGLAND, containing the most authentic Representations of all the English Monarchs from Edward the Confessor to Henry the Eighth; together with many of the Great Personages that were eminent under their several Reigns, taken from coeval Authorities preserved in the Public Libraries and Cathedrals of Great Britain, new and greatly improved edition, with critical and explanatory Notes by J. R. Planché, Esq. F.S.A., in 1 vol. roy. 4to. *with* 72 *engravings, carefully copied from ancient Manuscripts, Monuments, &c.*, **with the plates coloured,** *hf. bound morocco, uncut, top edges gilt*, £3. 3*s* 1842

Strutt's Horda Angel-Cynnan ; or a compleat view of the Manners, Customs, Arms, Habits of the inhabitants of England from the arrival of the Saxons till the reign of Henry VIII, 3 vols. 4to. *with* 157 *plates representing an immense number of figures of Costumes, calf neat*, £6. 6*s* 1775-76

——— another copy, 3 vols. royal 4to. *plates, gilt calf, fine copy*, £7. 15*s* 1775-76

The only edition of this valuable book.

Strutt's Chronicles of England, from Julius Cæsar to the Norman Conquest, 2 vols. 4to. LARGE PAPER, *with plates of Antiquities, Coins, old calf gilt, very rare on large paper*, £10. 10*s* 1787-88

Surtees Society's Publications:

A complete set from the commencement in 1834 to the last volume issued, 76 vols. 8vo. *cloth*, £36. 1835-83

1. Reginaldi Libellus de Admirandis Beati Cuthberti Virtutibus, 21*s* 835
2. Durham Wills and Inventories, pt. I, 40*s* 1835
3. Towneley Mysteries, or Miracle Plays, 25*s* 1836
4. Testamenta Eboracensia, Vol. I, 25*s* 1836
5. Sanctuarium Dunelm. et Beverlac.; or, Registers of the Sanctuaries of Durham and Beverley, 12*s* 1837
6. The Charters of Finchale Priory, 12*s* 1837
7. The Catalogues of the Old Monastic Library at Durham, &c. 5*s* 1838
8. Miscellaneous Biography, the Lives of King Oswin and SS. Cuthbert and Eata, 7*s* 6*d* 1838
9. The Three Historians of Durham, Coldingham, Graystanes, and Chambre, etc. 12*s* 1839
10. The Ritual of the Church of Durham, Latin and Saxon, 15*s* 1840
11. Jordan Fantosme's Anglo-Norman Chronicle of War between England and Scotland in 1173-4, 15*s* 1840
12. The Correspondence, Inventories, etc. of the Priory of Coldingham, 12*s* 1841
13. The Liber Vitæ of the Monastery of Durham, 6*s* 6*d* 1841
14. The Correspondence of R. Bowes, Esq., Elizabeth's Ambassador to Scotland, 12*s* 1842
15. A Description of the Monuments, Rites and Customs of the Church of Durham, prior to the Dissolution, 10*s* 1842
16. The Anglo-Saxon and Early English Psalter, Vol. I, 15*s* 1843
17. The Correspondence of Matthew Hutton, Archbishop of York, 12*s* 1843
18. The Accounts of the Bursar of the Monastery of Durham, from 1530 to 1534, 7*s* 6*d* 1844
19. The Anglo-Saxon and Early English Psalter, Vol. II, 15*s* 1844
20. The Life and Miracles of St. Godric, of Finchale, by Reginald, 10*s* 1845
21. Depositions, etc. from the Ecclesiastical Court of Durham, 7*s* 6*d* 1845
22. Ecclesiastical Proceedings of Bp. Barnes, 12*s* 1850
23. Latin Hymns of Anglo-Saxon Church, 12*s* 1851
24. Memoir of Robert Surtees, *scarce*, 35*s* 1852
25. Boldon Duke, a Survey of the See of Durham. 6*s* 1852
26. Wills and Inventories from the Archdeaconary of Richmond, 36*s* 1853
27. Pontifical of Egbert, Archbishop of York, 723-766, 12*s* 1853
28. Lindisfarne and Rushworth Gospels, 14*s* 1854
29. Inventories of the Benedictine Houses of Jarrow and Monk Wearmouth, 6*s* 1854
30. Testamenta Eboracensia, 25*s* 1855
31. Obituary Roll of Ebchester and Burnley, 9*s* 1856
32. Bishop Hatfield's Survey, 10*s* 1856
33. Rural Economy in Yorkshire in 1641, 30*s* 1857
34. Acts of the High Commission Court of Durham, 7*s* 6*d* 1857
35. Fabric Rolls of York Minster, 20*s* 1858
36. Dugdale's Visitation of Yorke, 1665-66, *out of print*, £4. 4*s*
36. bis. Armytage (Geo. J.) Index to the Visitation of York by William Dugdale, 8vo. *sd.* 10*s* *By private subscription*, 1872

"The pages of that book (Surtees Soc. Vol. 36) have been used in this Index for reference numbers, but the Index will be equally useful to any person possessing a manuscript copy of the Visitation. . . ." *Preface.*

37. Miscellanea, *rare*, 30*s* 1858
38. Wills and Inventories from the Registry at Durham, part 2, £2. 10*s* 1860
39. The Lindisfarne and Rushworth Gospels, Anglo-Saxon and English, part 2, 10*s* 1861
40. Depositions from the Castle of York, relating to Offences committed in the Northern Counties in the XVIIth Century, 30*s* 1861
41. Tonge's (Thomas, *Norroy King of Arms*) Heraldic Visitation of the Northern Counties in 1530, ed. by Longstaffe, *with Coats of Arms, scarce*, £2. 2*s* 1863
42. Walbran's Memorials of Fountains Abbey, Vol. I, *woodcuts of seals, etc.* 30*s* 1863
43. The Lindisfarne and Rushworth Gospels, Part III: St. Luke, 14*s* 1864

Parts I and II of the above (Nos. 28 and 39 of the Series) cost 24*s*.

44 The Priory of Hexham, its Chroniclers, Endowments, and Annals, edited by Reine, Vol. I, *comprising ancient Chronicles and other documents, numerous plates, and woodcuts of Monuments, etc.* 25*s* 1865
45. Testamenta Eboracensia, a selection of Wills from the registry at York, Vol. III, 8vo. *cloth*, 25*s* 1864
46. Priory of Hexham, by Raine, Vol. II, *containing Title Deeds, Black Book, etc.* 16*s* 1865
47. Remains of Dean Granville, Vol. II, *selections from his correspondence, diaries, etc.* 5*s* 1865
48. Lindisfarne and Rushworth Gospels, Vol. IV (*the last*), *containing St. John, with facsimile*, 16*s* 1865
49. The Survey of the various Fees and Manors within the County of York, taken by John de Kirkby in the reign of Edward I, 25*s* 1868
50. The Diary of Ambrose Barnes, an Alderman of Newcastle-on-Tyne in the seventeenth Century, 15*s* 1868
51. Symeonis Dunelmensis Opera et Collectanea, *with English preface and notes, by Hodgson Hinde*, 25*s* 1868
52. The Correspondence of John Cosin, Bishop of Durham, 16*s* 1868

SURTEES SOCIETY'S PUBLICATIONS—*continued.*

54. Testamenta Eboracensia, Vol. IV, 21*s* 1869
55. Pryme's Diary, 25*s* 1871
56. Cosin's Correspondence, Vol. II, 15*s* 1872
57. Gray (Walter, *Archb. of York*) Register or Rolls, *facsimile of Seals*, 15*s* 1872
58. Register of the Guild of Corpus Christi in York, edited by Skaife, *facsimile of Seals*, 15*s* 1872
59. Fodarium Prioratus Dunelmensis, a survey of the Estates of the Prior and Convent of Durham, 25*s* 1872
60, 61. Missale ad Usum Insignis Ecclesiæ Eboracensis, 2 vols. 40*s* 1874
62. The York Pontifical. Liber Pontificalis Chr. Bainbridge Archiepiscopi Eboracensis, edited for the Society by Dr. Henderson, 8vo. *containing the music in square notes on four lines, cloth*, 15*s* 1875
63. Thornton (Mrs. Alice, *of East Newton, co. York*) Autobiography, edited by Ch. Jackson, *pedigrees*, 15*s* 1875
64. Manuale et Processionale ad usum Insignis Ecclesiæ Eboracensis, edidit Henderson, *music with square notes on four lines*, 25*s* 1875
65. Yorkshire Diaries and Autobiographies in the 17th and 18th centuries, thick 8vo. 500 *pp. with pedigrees, cloth*, 16*s* 1877
66. Ripon Charter Acts: Acts of Chapter of the Collegiate Church of SS. Peter and Wilfrid, Ripon, 1452 to 1506, edited by the Rev. J. T. Fowler, thick 8vo. *facsimile of seals, cloth*, 15*s* 1875
67. Newminster Chartulary (the): Chartularium Abbathiæ de Novo Monasterio, ordinis Cisterciensis, fundatæ anno 1137; edited for the Society (with Introduction, Notes, and Index) by the Rev. J. T. Fowler, 8vo. *map and front. of Seals, cloth*, 16*s* 1878
68. WALBRAN (J. R.) Memorials of the Abbey of St. Mary of Fountains, Vol. II, Part I, 8vo. *view of the Abbey and 4 plates of Seals, cloth, with No.* 42; 2 vols. £3. 16*s* 1878
69. Selections from the Household Books of the Lord William Howard of Naworth Castle, with appendix containing some of his papers and letters and other documents, edited by the Revd. George Ornsby, thick 8vo. *plan, portrait of W. Howard and Lady Eliz. Dacre*, 25*s* 1878
70. Cartularium Abbathiæ de Whiteby Ordinis S. Benedicti fundatæ anno MLXXVIII, 16*s* 1879
71. LAURENTII Dunelmensis Dialogi, edited, with an historical Preface, by James Raine, pp. xxxviii and 92, 10*s* 1880
72. Breviarium ad usum insignis Ecclesie EBORACENSIS, edited by Hon. and Rev. S. Lawley, Vol. I, 21*s* 1880

The text is printed from the Venice edition of 1493 (in the Bodleian Library), with foot-note collations of the remaining six known editions.

73. STUKELEY MEMOIRS, Vol. I, 25*s* 1882
74. Memorials of the Church of SS. Peter and Wilfred, Ripon (ed. by the Rev. J. T. Fowler) Vol. I, 8vo. *facsimile of part of Æthelstan's Charter; and of various Seals, cloth*, 25*s* 1882
75. THE YORK BREVIARY. Breviarium ad usum insignis Ecclesiæ Eboracensis, Vol. II (witn five Appendices; edited by the Hon. and Rev. Stephen Lawley), thick 8vo. *cloth*, 30*s* 1883
76. STUKELEY MEMOIRS. Family Memoirs of the Rev. William Stukeley, M.D. and the Antiquarian and other Correspondence of William Stukeley, Roger and Samuel Gale, etc. Vol. II, 8vo. pp. vi and 418, *cloth*, 16*s* *For* 1883
77. Yorkshire Diaries and Autobiographies in the 17th and 18th centuries, vol. II, with portraits of Sir Walter Calverley and of his wife, 7*s* 6*d* (*Issued for* 1883) 1886

CONTENTS: Memoirs of the Family of the Priestleys, by Jonathan Priestley, 1696, and Nath. Priestly, 1779. Memorandum Book of Sir Walter Calverley.

78. Memorials of the Church of SS. Peter and Wilfrid, Ripon, vol. II. (and last), 15*s* (*Issued for* 1884) 1886

Textile Fabrics:

DUPONT-AUBERVILLE, L'ORNEMENT DES TISSUS: Cent Planches en Couleurs Or et Argent contenant environ deux Mille Motifs de l'Art Ancien du Moyen Age, de la Renaissance et des XVIIe et XVIIIe Siècles, 100 *fine plates, printed in colours, heightened in silver and gold, with text* (sells £6.), *hf. bd* £3. 16*s* *Paris*, 1875-77

A splendid work on Textile Ornament, privately printed in Germany.

FISCHBACH'S (FR.) TEXTILE ORNAMENTS for Manufacturers and Schools of Design, atlas 4to. on THICK PAPER, 160 *plates, printed in colours, comprising nearly* 1000 *patterns of such a size that they may at once be copied for technical purposes; with a brief descriptive text in English* (subscription price, £10. 15*s*), *in portfolio*, £7. 10*s* 1882

——— the same work on FINE PAPER, 160 *plates in gold and colours, in portfolio*, £4. 4*s* 1882

Only a limited number of this superb work were produced, and circulated privately among the Schools of Design in Germany and Switzerland.

This work is a perfect mine of original designs for manufactures of every kind: every one of the designs is beautiful and all the patterns are master-pieces of their kind.

Turner's England and Wales: PICTURESQUE VIEWS in ENGLAND AND WALES, from DRAWINGS by J. M. W. TURNER, R.A., engraved under the superintendence of Mr. CHARLES HEATH, with Descriptive and Historic Illustrations by H. E. LLOYD, **Largest Paper**, 2 vols. colombier folio, 96 *superb engravings*, **India Proofs before Letters**, *a superb copy, red morocco extra*, £80. 1827-38

—— the same, Large Paper, 2 vols. imperial 4to. 96 *plates*, **India Proofs with Letters**, *brilliant impressions*, in parts, £45.; or, *hf. morocco extra*, £50. 1827-38

—— the same, in precisely the same state, 2 vols. impl. 4to. *russia extra*, £50.; or, *red morocco extra, by Bedford*, £60.
*** The copper plates are destroyed. 1827-38

The grand and picturesque effects of this great master of the school of English Landscape Painters are powerfully exhibited in this, which, after the Liber Studiorum, may be considered his finest work. The engravings were executed by the best English Artists, and possess all the fidelity to nature of the original drawings. Collectors of really fine works of art should lose no time in securing copies, as they will soon disappear from the market.

Vacher's Italian Ornament of the 15th CENTURY, being BROCADE PATTERNS, etc., taken from PICTURES in the NATIONAL GALLERY, London, by SYDNEY VACHER, *Architect*, A.R.I.B.A., imperial folio, 30 *plates in gold and colours, extra vellum*, £1. 11s 6*d* 1886

"An interesting work on decorative art is brought out by Mr. Quaritch, consisting of a series of illustrations, drawn and coloured by Mr. Vacher, of designs taken from the dresses and stuffs shown in Italian paintings in the National Gallery collection. Mr. Vacher has made a number of careful coloured studies from these, a good many of which we have seen and which are to be reproduced in chromolithography. The idea is a new and happy one."—*The Builder*, Nov. 21st, 1885.

"This interesting volume of designs, carefully copied by Mr. Sydney Vacher from brocades and stuffs painted by the Italian and Dutch masters of the fourteenth and fifteenth centuries as draperies to their pictures, will be of great value and assistance to manufacturers of wall-papers and hangings, and a source of pleasure to those, whose numbers increase happily every day, to whom an artistic education has taught the difference between good and bad ornament. From the mantle of the Madonna, the robes of priests, the furred dress of burghers, exquisite patterns have been re-produced, in which quaint heraldic animals, geometrical figures, and conventional sprays, taken from the pine-apple and pomegranate, re-appear again and again in endless variety, like the shifting pieces of a kaleidoscope, and form ever fresh and curious combinations. In one instance a portion of brocade has been discovered in the South Kensington Museum identical in design to the gown in a picture by Marco Marziale, showing that the artist drew from actual stuffs, and did not, which so many people imagine, invent the patterns of his gorgeous materials. Crivelli's industrious brush has immortalized many an embroidered silk, defying moth, time, and wear; and, as fresh as when they first left the weaver's hands, they still adorn Virgin, angel, saint—form a background to the throne, or curtains at the arched entrances to the courts, while the brilliant originals are dimmed and threadbare in some museum, or have faded out of existence centuries ago. Mr. Vacher also gives examples from Fra Angelico, Paul Veronese, Orcagna, and others, all of which beautiful drawings will amply repay study, particular attention being drawn to No. 14, a well-covered design in two shades of terra-cotta red, and No. 19, a delicate pattern in blue and silver. No. 24 is extraordinary, and rather unpleasing in treatment; but it is impossible to praise too highly No. 27, taken from the fifteenth century Italian velvet, which is perfect both in colour and arrangement. The volume, perhaps a little cumbersome in size, is prettily bound in ivory white, and Mr. Vacher includes everything that is needful in the way of a well-written preface and interesting notes."—*Morning Post*, April 28, 1886.

With reference to the designing-rooms of Fabric manufactures, *The Art Journal* for May says:—"In every such workroom access to many collections of designs, such as that before us, should be obtainable."

As the Plates are taken almost exclusively from Pictures of the National Gallery, London, it is to be hoped that this work will be an incentive to further interest, study, and more general knowledge of the Grand Pictures in our National Collection.

VACHER'S ITALIAN ORNAMENT—*continued.*

To all who are interested in Decorative Art the Collection offers a valuable Series of Dated examples.

"Mr. SYDNEY VACHER, in his splendid volume of coloured plates of *Fifteenth-Century Italian Ornament* (Quaritch), has selected his examples chiefly from the brocades and stuffs represented in pictures at the National Gallery, some of them not painted in Italy, but in Germany or the Low Countries, yet showing strong Italian influence. The beauty of some of the designs is remarkable, and all, or nearly all, are well suited to be employed as patterns for modern textile fabrics. The effect produced when a little 'subject,' perhaps the embroidery on the sleeve of a figure, is written out, so to speak, shows how carefully the ancients studied details which are now thought of little moment by our artists. Some of Crivelli's patterns, for instance, are not only marvels of design, but so elaborate as to give evidence of long and special training. A simple diaper in red, attributed by Mr. Vacher to an artist whose name he gives as 'Durick Bonts,' is among the most pleasing of the thirty specimens, one of which is from a piece of velvet now at South Kensington. Mr. Vacher's opinions as to the schools of art, the painters' names and dates, and other points of the kind, are not so much to be depended on as his taste in selecting and copying good patterns. The printing is so handsomely executed that it seems strange to notice a very unusual allowance of bad misprints, especially among the names."—*Saturday Review*, May 1, 1886.

"Mr. Vacher's book contains excellent material for the architect and decorative artist. It has occurred to the author to draw out the various designs from the dresses and stuffs in the Italian pictures of the National Gallery, and give them to the world in a book of decorative designs, and the idea is an excellent one, for of the quality of the ornament there can be no question, and its appearance at the present time is very opportune to the current taste. It is needless to say that much careful effort has been required to put forth a sufficient number of repeats of the various designs in a flat decorative form, to give a fair notion of the elaborate designs which are to be discovered amongst the folds and shadings on the Italian pictures, and this has been done by Mr. Vacher as well as could possibly be desired. Moreover, the colour effect of the original design has been fairly attempted in the reproduction before us, and though in two or three instances this was not worth the effort (notably in Nos. 8, 22, 24, and 29, the former of which resembles a very poor wall-paper pattern in red and gold), yet on the whole the colours add to the interest and pleasure which the book excites, and in plates Nos. 5, 25, and 27, we have pattern pages which are most admirable alike in colour and design. The plate No. 14 (which, by the way, has escaped numbering at all) is a very fine pattern, and a good sample as to the high quality of most of the pages; plate 27 would make a good frieze design if the growth of leafage were altered to suit a reversed condition, and we think this would better suit its style than a wall or fabric covering, which shows strong lines of dark background between the repeats. We have pleasure in bearing testimony to the excellence and utility of Mr. Vacher's book. There are thirty plates in the book, and we may note that the examples are dated from 1315 A.D. to about 1500 A.D."—*The British Architect*, March 19, 1886.

Facsimile of the first edition of Walton's Angler, 1653.

Walton (Izaak) The Compleat Angler or

THE CONTEMPLATIVE MAN'S RECREATION. Being a Discourse of Fish and Fishing, Not unworthy the perusal of most *Anglers.*—Simon Peter *said, I go a fishing: and they said, We also wil go with thee.* John 21, 3. 12mo. *The first eight words of title engraved within an Angler's Trophy, an engraving of the Trout on p.* 81, *the Pike on p.* 148, *of the Carp on* 168, *the Tench on* 177, *the Perch on* 182, *the Barbel on* 188; *with the* MUSIC *of the Angler's Song, in two parts on pp.* 216-217 (pub. at 7*s* 6*d*), *cloth* 7*s*

(*Printed by T. Maxey for Rich. Marriot*, 1653) *reprint*, 1882

This facsimile has been admirably produced in photo-lithography by Mr. Griggs, Photo-lithographer to the Indian Government, and the Science and Art Department, South Kensington.

Waring (J. B.) The Arts connected with

Architecture, illustrated by examples in Central Italy, from the 13th to the 15th Century; comprising examples of stained glass, fresco ornament, marble and enamel inlay, and wood inlay, 1 vol. impl. folio, LARGE PAPER, 41 *plates executed in gold, silver and colours, with descriptive text* (pub. at £10. 10*s*), *hf. bd. morocco, gilt edges.* £4. 4*s* 1858

Welsh Dictionaries:

EVANS (D. S) English and Welsh Dictionary, adapted to the present state of Science and Literature; in which the English Words are deduced from their originals, and explained by their synonyms in the Welsh Language, 2 vols. *cloth*, 35*s* 1852-8

WELSH DICTIONARIES—*continued.*

PUGHE (Owen) Welsh and English Dictionary: the National Dictionary of the Welsh Language, with English and Welsh Equivalents, third edition, edited and enlarged by R. J. PRYSE, 2 vols. 8vo. *portrait, cloth,* 25*s* *Denbigh,* 1866-73

SPURRELL'S English-Welsh and Welsh-English PRONOUNCING DICTIONARY, 2 vols. in 1 thick 16mo. *cloth, the best and most handy compact Welsh Dictionary, equally well adapted to Travellers and Students,* 8*s* 1861-66

Welsh and English : *Hengwrt MSS.* 1-3.

Y SEINT GREAL, being the Adventures of KING ARTHUR'S KNIGHTS OF THE ROUND TABLE in the Quest of the HOLY GREAL, and on other occasions, *in Welsh and English,* edited by the Rev. Robert Williams, 3 parts in 1 volume, 8vo. *cloth,* 15*s* 1874-76

The Welsh MS. from which this is printed dates from the early part of the fifteenth century (it may have been copied from one of greater age), and contains in its first part a translation from the Queste du Saint Greal. The second part is taken from the second part of the *Histoire du Graal.* This Welsh translation has an independent value as showing what Welsh names correspond to the French ones, and as containing traces of the concurrent British legends of King Arthur and his Knights.

—— *Hengwrt MSS.* No. 4, 8vo. *sd.* 15*s* 1880

THE GESTS of CHARLEMAGNE; Campeu Charlymaen, in *Welsh, pp.* 1-188, *in English,* 435-482

—— *Hengwrt MSS.* No. 5, 8vo. *sd.* 15*s* 1880

PURDAN PADRIC, Bushed meir wyry, etc. in *Welsh,* pp. 189-340, *in English* Down of Hamtoun, etc. pp. 483-570

The issue of Parts 6 and 7, completing the work, is in contemplation.

Welsh Grammar: SPURRELL'S Grammar of the Welsh Language, 12mo. *cloth,* 3*s* 1870

Welsh Manuscript Society :—

LIBER LANDAVENISIS, Llyfr Teilo, or Ancient Register of the Cathedral Church of Llandaff, in Latin, with English Translation and Notes, by Rev. W. J. Rees, royal 8vo. *facsimiles, cloth,* 36*s* 1840

REES (W. J.) Lives of the Cambro-British Saints of the Fifth and immediate succeeding Centuries, roy. 8vo. *frontispiece and facsimiles, cloth,* 36*s* 1853

IOLO MANUSCRIPTS. A selection of Ancient Manuscripts in Prose and Verse, from the Collection made by E. Williams, Iolo Morganwg, with English Translation and Notes by his Son, Taliesin Williams ab Iolo, roy. 8vo. *plate and facsimile,* £3. 3*s* 1848

DOSPARTH EDEYRN DAVOD AUR: Ancient Welsh Grammar, compiled in the 13th Century by Edeyrn the Golden-tongued; with y Pum Llyfr Kerddwriaeth, or Rules of Welsh Poetry, and Translation and Notes by the Rev. J. Williams Ab Ithel, 8vo. (*price to non-members,* £2. 2*s*), *cloth,* 20*s* *Llandovery,* 1856

MEDDYGON MYDDFAI, Medical Practice of Rhiwallon and his Sons; with the Llyn-y-Fan, or Legend of the Lady of the Lake; edited by Williams ab Ithel, with Notes and Translations by John Pughe, 8vo. *cloth,* 10*s* 1862

BARDDAS; or BARDISM, a COLLECTION OF ORIGINAL DOCUMENTS, illustrative of the Theology, discipline and usages of the Bardo-Druidic System of the Isle of Britain, with translations and notes, by J. WILLIAMS AB ITHEL, Vol. I, all published, thick 8vo. XXXV and 425 pp. 8vo. with a portion of the second volume, containing "Privilege and Usage," pp. 9-168, *being all ever printed*—together 2 vols. 8vo. *cloth,* 15*s* 1862-72

WELSH MANUSCRIPT SOCIETY—*continued.*

HERALDIC VISITATIONS of WALES and part of the Marches, under the direction of the Kings at Arms, by LEWYS DWYNN, in Welsh, edited with numerous Explanatory Notes, by Sir S. Rush Meyrick, 2 vols. impl. 4to. RARE, £12. 15*s* 1846

———— A COMPLETE SET, as above described, 4 vols. 8vo.; 3 vols. royal 8vo.; and 2 vols. impl. 4to. *facsimiles and plates*, £20. *Llandovery* 1840-72

Weale's Bibliography of Missals: BIBLIOGRAPHIA LITURGICA: Missalia Ritus Latini impressa—Catalogus Missalium Ritus Latini, ab anno 1475 impressorum, collegit W. H. J. WEALE, 8vo. *hf. bd. Roxburghe*, 21*s* *Bernard Quaritch*, 1886

———— the same, LARGE PAPER, royal 8vo. *hf. morocco*, £1. 11*s* 6*d* 1886

COLLATION: Titles and preface, 8 pp.; List of Libraries and Museums where these Missals are represented, 4 pp.; Bibliographical references, 16 pp.; the Bibliography of Church Missals, arranged under *Towns* according to their later names, the local name in brackets, pp. 17-219; Bibliography of Missals printed by Orders or Monasteries, pp. 220-256; the Chronological Index, from 1475-1533, pp. 257-268; the Index of Missal Printers and Publishers, pp. 269-292; the Index of the Towns and Printers, from the Invention of the Art of Printing to 1533, pp. 293-296.

Specimen.

EBORACUM (York).

1509 (?), Missale ad usum insignis ecclesie Eboracensis. Impensis magistri Petri Violette, impressoris, folio, 232 (8, 218 et 6) ff. 2 col. 43 l. Comp. 244 m.
OXFORD: *B. manc.*
Dickenson, 20. *Henderson*, I, VI, XI.

1516, 5 Feb. Missale ad usum insignis ecclesie Eboracensis. Rothomagi, opera magistri Petri Olivier, impressoris, sumptibus et expensis Johannis Gachet, mercatoris librarii, folio, 200 (8, 184 et 8) ff. 2 col. 46 l. Comp. 255 m.
LONDON: *B. M. manc.* OXFORD: *B. 2 ff. m.; aliud ex. manc.* CAMBRIDGE: *U. 2 ff. m.; P. 2 ff. m.* STONYHURST: *J. manc.*
Maittaire, II 74, *Gough*, II 425, *Herbert*, III 1437, *Bandinel*, 418, *Dibdin Decam.*, I 9, *Maskell Mon.*, I, LXXV, *Boardman*, 36, *Bradshaw*, 108, *Lowndes*, 1575, *Henderson*, I, VI *et* XII, *Sandars*, 24, 36, 42 *et* 96.

1517, 26 Oct. Missale ad usum insignis ecclesie Eboracensis. Rothomagi, opera magistri Petri Olivier, impressoris, ere et impensis Guillermi Bernard et Jacobi Cousin, bibliopolarum. 4to. 206 (8 et 198) ff. 2 col. 46 vel 34 l. Comp. 157 m.
LONDON: *B. M.*; OXFORD, *B. manc.*; S. J. LINCOLN; C. RIPON: *M.*; STONYHURST: *J. manc.*; NICE: *vell. manc.*
Gough, II 426. *Herbert*, 1821. *Maskell Mon.*, I, LXXV. *Boardman*, 36. *Henderson*, I, VII *et* XII. *Ales Suppl.*, 36, 372.

1530, 2 Jul. Missale ad usum insignis ecclesie Eboracensis (Rothomagi, typis Petri Olivier) Expensis Johannis Gachet, mercatoris librarii, 4to. 200 (8 et 192) ff. 2 col. 45 l. Comp. 154 m. OXFORD: *B. 2 ex. manc.*; *Q. manc.* DUBLIN: *M.*
B. Colbert, II 310, 4454. *Gough*, II 425. *Henderson*, I, VII *et* XIII.

1533 Missale ad usum ecclesie Eboracensis, Parisiis, sumptibus Francisci Regnault, 4to. 206 (8 et 198) ff. 2 col. 45 vel 34 l. Comp. 153 m.
LONDON: *L.*; OXFORD: *B. 3 ex.*; CAMBRIDGE: *S. J.*
Gough, II 426. *Lowndes*, 1576. *Henderson*, I, VII *et* XII.

The amount of information conveyed in such few words will be fully appreciated by scientific bibliographers. Every book described has passed through Mr. Weale's hands.

"Mr. Weale's book is a useful contribution to the literature of rituals and service books. The author tells us, in a short Latin preface, that for many years past he has given his attention to liturgical studies. He now claims to have supplied a catalogue of all the diocesan missals of the Western Church and of the regular orders which have been printed since the year 1475 to the present century. It is not probable that there are no omissions, but we believe that they are few and far between. Mr. Weale has also given the size of every edition, the number of the leaves, the name of the printer, the place and year of publication, the public libraries in which copies may be seen, and the names of writers by whom they have been mentioned and described. With regard to this last detail the statement must be received with exceptions; nor would it be possible to mention all writers who may have referred to or spoken of every edition. The labour of preparing this catalogue must have been great and to most people wearisome in the extreme; we have said that it will be useful, yet scarcely think that the time and trouble will be repaid which must have been expended on it."—*Academy*, Oct. 9, 1886.

Weale's Catalogue Raisonné of the Litur-GICAL BOOKS and MANUSCRIPTS, exhibited during last summer at the South Kensington Loan Exhibition, demy 8vo. *morocco*, 21*s* 1886

——— the same, LARGE PAPER, royal 8vo. £1. 11*s* 6*d* 1886

Weisse's English Language and Literature, 8vo. 701 pp. (pub. at 21*s*), *cloth*, 12*s* *New York*, 1879

"Justice compels us to say that it will be found a useful addition to any philological library."—*Academy*, May 3, 1879.

Willshire (Dr. W. H.) An introduction to the study and collection of Ancient Prints, 2 vols. 4to. LARGE PAPER, *half morocco*, £4. 4*s* 1877

Twenty-eight copies were printed on large paper at £6. 6*s* each, of which this is the entire remainder. The ordinary issue in 2 vols. 8vo. can now be had for 21*s*.

Wyman's Bibliography of Printing with Notes, and Illustrations, compiled by E. C. BIGMORE and C. W. H. WYMAN, 3 vols. sm. 4to. *double columns, with many Portraits, Colophons, Printers' Marks, and other typographical curiosities, Roxburghe*, £6. 6*s* 1880-86

This great work has been advancing steadily under the direction of its projectors, Mr. Charles Wyman and Mr. Bigmore, assisted by Mr. William Blades, Mr. Hessels of Cambridge, Mr. Goebel of Stuttgart, Mr. Mohr of Strassburg, Mr. De Vinne of New York, and Mr. John Southmard.

The memoirs of individuals and of printing firms have, in all cases where possible, been submitted to and corrected by the person most competent to perform the task in an authoritative manner, and hence, the quantity of material thus got together for the History of Printing and Printers is invaluable to the future historian.

"The *Bibliography of Printing* is an example of the contrary course; for it was begun about twelve years ago in the columns of a trade journal, and the first volume, a closely-printed quarto of some 450 pages, was issued in 1880. This left the list of books and authors very incomplete, as it only came down to that year at latest, and only extended to the letter L. In 1884 a second volume appeared, bringing the names down to the letter S. The last volume is before us, and is only half the thickness of its predecessors. It might have been made up to the same number of pages if a supplement or appendix had been added correcting the former volumes and bringing the information of twelve years ago down to the present day. As this has only been done in part, it is hardly worth while to go at any length into the third volume. It contains much that is useful, especially as to the invention of printing; and in an article under the head of 'Typography, invention of,' the deficiencies of an earlier article under the head of 'Koster' are made up. The facsimiles of printers' marks and devices are very good and useful; but we miss some which should have been included in any book pretending to completeness. It should be mentioned that a very limited edition of the *Bibliography of Printing* is issued for sale."—*Saturday Review.*

"M. Bernard Quaritch, le célèbre libraire de Londres, vient de publier le troisième et dernier volume de la *Bibliographie de l'imprimerie (a Bibliography of Printing)*. Cet ouvrage a commencé à paraître dans les colonnes du *Printing Times and Lithographer* au mois de janvier 1876 et s'est poursuivi pendant dix ans. Le premier volume a fait son apparition en 1880 et le second en 1884. C'est à l'initiative de MM. Bigmore et Wyman qu'est due cette intéressante bibliographie de l'imprimerie, la plus importante qui ait jamais paru. Nous y trouvons mentionnés presque tous les ouvrages traitant de l'imprimerie et des arts connexes qui ont paru depuis Gutenberg; une foule de renseignements, d'extraits et d'appréciations accompagnent cet ouvrage qui est orné d'un grand nombre de gravures telles qu'elles ont paru dans les livres dont il parle. Ce qui donne une grande valeur littéraire à cette bibliographie, ce sont les notes bibliographiques, historiques et critiques qui l'enrichissent. Parmi les collaborateurs nous trouvons les noms de MM. William Blades, le célèbre bibliographe de Caxton; John Southward, de Londres; John H. Hessels, de Cambridge; Louis Mohr, de Strasbourg; Théodore Goebel, de Stuttgart; F. Muller, d'Amsterdam; van der Haegen, de Gand; Theo. L. de Vinne, de New-York, qui ont fourni les plus authentiques documents. L'exécution typographique est des plus soignées et fait le plus grand éloge des imprimeurs, MM. Wyman et fils. L'ouvrage, qui n'a été tiré qu'à deux cent cinquante exemplaires, forme trois beaux volumes in-quarto."—*La Typologie-Tucker.*

Yorkshire: COSTUME of Yorkshire, atlas 4to. *front. and 40 plates, coloured in imitation of the original Drawings, and 1 coloured frontispiece*, with descriptions in English and French, *russia gilt, g. e.*, £8. 8*s* 1814

The genuine edition.

PROFESSOR WESTWOOD'S MAGNIFICENT ART PUBLICATION; published at £21., extra cloth—offered at £8. 8s.

☞ *The Subscription List has absorbed the entire edition of* 200, *and the Stones have been destroyed.*

The Miniatures and Ornaments of Anglo-SAXON and IRISH MANUSCRIPTS, one volume, imperial folio, illustrated in a series of 54 superb plates, most elaborately executed in exact facsimile of the originals in gold and colours, with a descriptive text to each plate, serving as a history of Branch Palæography and Pictorial Art, by J. O. WESTWOOD, M.A., F.L.S., &c., Oxford.

——— the same, royal folio, *superbly and elaborately whole bound in* MOROCCO, *Keltic ornaments on sides, gilt edges, a binding expressly designed for this work, a masterpiece of* BEDFORD'S *skill*, £20. 1868

By most persons this "dark age," as it has been termed, will scarcely be supposed capable of affording materials for such a history; and indeed, with the exception of a very few examples given by Strutt, Astle, and Shaw, no opportunity had been afforded to the public of judging of the marvellous beauty and excessive intricacy of the ornamentation and designs of Anglo-Saxon and Irish Manuscripts, until the publication of my "Palæographia Sacra Pictoria," in which I devoted many plates to these marvels of Art.

Westwood (J. O.) Palæographia Sacra Pictoria: a series of Illustrations of the Ancient Versions of the Bible copied from Illuminated Manuscripts executed between the Fourth and Sixteenth Centuries, royal 4to. 50 *beautiful plates of Miniatures and Facsimiles of Ancient Manuscripts, executed in gold and colours* (pub. £4. 10*s*), *half morocco*, £3. 16s 1849

The valuable collection of facsimiles of Manuscripts included in Mr. Westwood's work, comprises examples of 113 MSS. in the Original Languages of Scripture, and in the Greek, Oriental, Ancient Irish, Anglo-Saxon, Welsh, Frankish, Lombardic, Sclavonian, and Theotisc Styles; from MSS in the Cottonian, Royal, Harleian and other Collections in the British Museum; the Duke of Sussex, Trinity College, Dublin, and the Libraries at Oxford, Cambridge, Munich, Paris, Vienna, Upsal, Rome, and Verona.

Weale. Bibliographia Liturgica: Catalogus missalium ritus latini ab anno M CCCC LXXV impressorum. Collegit W. H. Jacobus WEALE, 8vo. *xii and* 296 *pages, hf. bd.* 21*s* *Londini*, 1886

"La meilleure recommandation qui puisse être faite d'un tel livre, c'est d'en indiquer l'objet et d'ajouter que l'auteur, après en avoir judicieusement arrêté le plan, n'a rien épargné pour en rendre l'exécution parfaite.

"M. Weale, qui s'intéresse passionnément aux livres liturgiques, a visité la plupart des bibliothèques de l'Europe et a dépouillé tous les répertoires bibliographiques pour dresser la liste des missels du rite latin qui ont été imprimés depuis l'année 1475. Il en a trouvé près de 2000, dont il a donné méthodiquement l'indication dans le volume que nous annonçons et dont l'usage est fort commode.

"L'ouvrage est divisé en deux parties: la première consacrée aux missels diocésains, y compris ceux de l'Église romaine; la seconde aux missels des ordres religieux. Chaque église et chaque ordre sont l'objet d'un chapitre, où sont rangés chronologiquement les missels imprimés pour l'église ou pour l'ordre. Les notices sont courtes; mais l'expérience de l'auteur lui a permis de présenter sous une forme brève tout ce qui est nécessaire pour caractériser une édition et pour en collationner les exemplaires. La plupart des notices se terminent par l'indication de plusieurs dépôts dans lesquels le livre est conservé et par un renvoi aux ouvrages dans lesquels il est cité. L'auteur a pris soin d'imprimer en caractères italiques la notice des missels qu'il n'a pas eu l'occasion d'examiner lui-même.

"On aura une idée de la richesse du sujet en voyant que, pour l'église de Paris, M. Weale n'énumère pas moins de 60 missels, dont 10 imprimés au XVe siècle, 25 au XVIe, 10 au XVIIe, 10 au XVIIIe et 5 au XIXe.

"La matière n'est pas encore épuisée, et M. Weale est le premier à provoquer les investigations qui amèneront à la lumière les missels qui ont échappé à ses recherches: 'Ut demum, dit-il, hoc opus alios quam plurimos excitet ad inquirendum, immo, ad colligendum et describendum libros liturgicos, ne tandem penitus perirent, hic finis mihi propositus, hoc unum desiderium et laborum vera et optatissima corona.'

"Les suppléments que recevra la *Bibliotheca liturgica* pourront avoir une certaine étendue; mais, tel qu'il est aujourd'hui, le répertoire dressé par M. Weale rend très facile l'étude d'une catégorie de volumes infiniment précieux pour l'étude de l'histoire ecclésiastique et des antiquités typographiques. Il répond parfaitement au vœu exprimé en 1862 par Brunet à la fin de l'article *Missale* dans le *Manuel du libraire*: 'Comme tous les vieux livres de liturgie sont aujourd'hui fort recherchés et se paient même assez cher, il serait utile que quelqu'un en donnât un catalogue raisonné, aussi complet que possible; mais, pour qu'un pareil travail eût une véritable valeur bibliographique, il faudrait que celui qui aurait le courage de l'entreprendre pût, autant que possible, avoir sous les yeux la plus grande partie des livres qu'il décrirait.'"—*L. Delisle.*

AN ARTFUL THIEF.

On the 25th of April a little dark man, of about 45 years of age, with a sallow complexion, apparently a Dutch or German Jew, speaking broken English in an under-tone, introduced himself to me, showing me a business card, "WUNDERLICH & Co., *Fine Art Dealers* in New York."

On the 26th the pretended Wunderlich selected books from my stock to the amount of £270, and said he would come again and select more.

At the same time the little dark sallow man saw, but refused to buy, a very sweet little LIVRE D'HEURES, with lovely Miniatures in *camaieu-gris*, bound in black morocco, with silver clasps. The price of this lovely MS. was 50 guineas.

Since then this mysterious man has disappeared—and also my LIVRE D'HEURES.

TEN POUNDS REWARD will be paid to anyone through whose agency this MS. is returned to me.

London, May 5th, 1887. BERNARD QUARITCH.

WANTED—MICHAEL LOEWY,

A GERMAN Jew from Hungary, for a time engaged as a waiter in a Hotel in NEW YORK; suspected of having purloined a Manuscript in FRANKFORT; during four winter months an involuntary resident in an AUSTRIAN Public Edifice; set at liberty in February, 1887; and since then, during the month of April, a visitor at LONDON sale-rooms, and at the shops of Book- and Print-sellers.

Description of the said Michael Loewy, as specified by the Vienna Police.

PERSONS BESCHREIBUNG:

Statur: Klein.
Körperbau: schmächtig.
Haare: schwarzglänzend, anliegend, kurz.
Schnurrbart: schwarz mit einigen grauen Haaren gemischt.
Augen: Klein, verschmitzt blickend.
Backenknochen: etwas vortretend.
Wangen: eingefallen.
Ohren: wegstehend.
Mund: ziemlich gross, besonders beim *Lachen*.
Gesichtsfarbe: gelb-aschgrau, schlechtaussehend.

Stellt sich Schwerhörig, hörte jedoch bei der Voruntersuchung leise an ihn gestellte Fragen. Spricht langsam, so dass er scheint er verstehe die Sprache nicht vollkommen.

BERNARD QUARITCH.

LONDON, 15 Piccadilly, *May 20th*, 1887.

G. NORMAN AND SON, PRINTERS, HART STREET, COVENT GARDEN.